

U&Lc

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UPPER AND LOWER CASE. THE INTERNATIONAL JOURNAL OF TYPE AND GRAPHIC DESIGN

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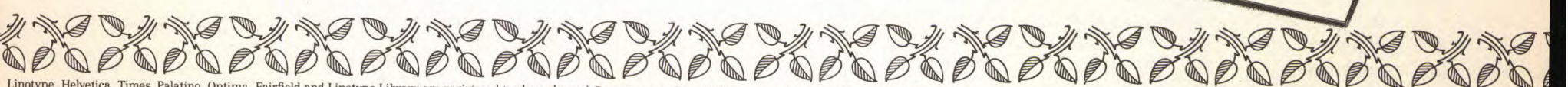
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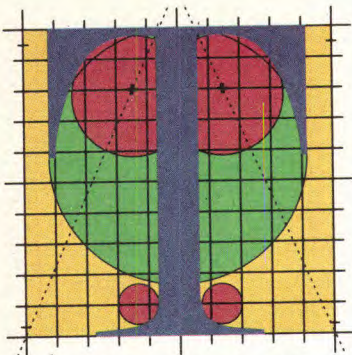
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Standards Must Be Maintained



he last five years have seen profound changes in typographic tools used in the graphic arts industry. What was once a craft which combined mechanical and photographic equipment with skilled manual manipulation, has now become digital. This has quickly changed the way type is designed, marketed and perceived by users and manufacturers alike.

As equipment has found its way into the hands of more and more diverse kinds of users, a considerable downward pressure on the pricing of fonts has resulted. Digital font prices are now about one-fifth of what they were five years ago. Since then, more than half of the professional typography shops have gone out of business. In addition, the choice of typefaces available today is larger than ever before, and the demand for new designs is higher. In fact, new technology has allowed for the production of highly mannerist design, because it is now possible to produce certain typefaces very inexpensively. Before, demand would not have justified it.

New technology has also enabled the production of new text typefaces with standards as high as typography's earlier craftsmanship by incorporating features such as expert kerning and rich character sets. Yet, to develop a quality text typeface costs about the same as it had cost with more traditional methods.

So far these changes have mainly been driven by technology, but digital type would not have been successful if it had not met peoples' needs. Users demand a quality product, for less money, faster.

The tools available now for making new typefaces do not ensure typeface quality. The people using the tools do. Good quality is available, but some manufacturers are cutting corners and offering shabby products at low prices.

Reputable manufacturers rely on producing quality typefaces for a competitive advantage. And for this reason, much output equipment available today offers designer typefaces, trade names and significant brand identity.

It is important to note that additional fonts are purchased to supplement typefaces that are integral to an equipment purchase. There is a tendency to compare the price of a typeface in equipment which is amortized over the sale of every single unit of product sold, with one that is sold specifically as an additional necessary typeface. Such typefaces cannot be sold for the same price as one offered in an equipment purchase. This would produce a loss for every company and every person involved in its development.

The demand for additional typefaces has encouraged illegal copying in the marketplace. Price dumping has also been practiced by a small number of manufacturers, whose motives are not directed at meeting long term consumer needs, but rather a short term intention of generating cash quickly.

In the future, it will take a new kind of marketing and a different strategy to sustain the continued development of quality typefaces. Typefaces will be developed by the professionals who remain in this market. In the majority of cases it is unlikely that these typefaces can be independently commercially viable without wide licensing to other manufacturers. Smaller type development businesses will also continue to develop fonts that they will sell through the mail, directly, or through a direct mail wholesaler or retailer. Alternatively, they will sell each design to some party as an exclusive, or to a licensing house like ITC, to make the typeface more available.

There is no doubt that typefaces create more interest now than ever. Different kinds of people realize that if they use fonts to make their desktop publishing designs look more professional, the impact is stronger. Type industry people like to worry about the level of quality produced by users of fonts who do not have the same expertise as typographers. Poor esthetic results are documented when too many typefaces are used and all the wrong "rules" have been followed in producing a document. Considering that anyone now has access to type on a computer, this is less of a problem, and esthetics will improve as more people become aware of good typography.

The greater concern is whether we can continue to develop typefaces, and to provide the user not only with product but with vital services to ensure professional results. For this to happen, ways must be found to limit illegal font copying by users of typefaces. Equally important, new marketing means will need to be developed quickly to combat those manufacturers who are polluting the work environment with poor quality products, stolen typeface designs, and price dumping.

Without profit, no financial reward will be available for the best type designers who will quite simply have to find something else to do, as will the font manufacturers.

What do you think? I am interested in your opinions on these issues.

Mark Batty *President & CEO, ITC*

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THE INDEX TO ITC TYPEFACES APPEARS ON PAGE 56.

R R R R R R R R R

THE LETTER R

The letter 'R' can be the most difficult for type designers to create. When drawn correctly it is rich with subtle details and delicate proportions. The problem is that the 'R' has a more distinct character than it seems to at first glance. It is not a 'P' with a tail or a 'B' with modifications; it is unique among letterforms.

There is an Egyptian hieroglyph on the Rosetta Stone which represents the consonant sound of 'R.' The symbol is called *Ro* and was drawn in the shape of a mouth. In hieratic writing the symbol was modified slightly so that it looked more like a headache capsule.

The Phoenician sign for the 'R' sound was called *Resh*, and bore no resemblance to the Egyptian *Ro*.

▷ *Resh* meant "head" in the Phoenician language and was represented in their alphabet by what is believed to be a very simple rendering of a human profile facing left.

By 900 B.C. the Greeks had adapted the Phoenician letter and called it *Rho*. The Greeks reversed the orientation of the head's profile (a step in the right direction toward creating our 'R'), and converted the curve of the face into an angular form. (This was clearly a step in the wrong direction as far as the 'R's evolutionary process is concerned.)

The 'R' further evolved in the hands of the Greeks and ended up looking very much like our 'R.' But it was from an earlier western Greek letterform, in which a short oblique appendage had been added under the bowl, that the Romans acquired the letter.

Recognizing a good thing in this slight differentiation between the 'R' and 'P,' the Romans lengthened the

▷ short oblique stroke into a graceful and delicately curved tail which enhanced the letter as never before.

Frederic Goudy thought the 'R' to be the most interesting, and most difficult to replace, of the Trajan letters. The bowl is neither the same size nor the same shape as those of the 'P' or 'B'. The lower contour of the bowl is almost horizontal, while the top contour has an upward swelling. The tail of the Trajan 'R' attaches away from the vertical stroke and ends with a subtle curve and a slight dip below the baseline. The tails of 'R's can begin at virtually any place along the lower contour of the bowl and finish in a tapered point as in ITC Barcelona, curved like the front of a ski as in Goudy Oldstyle, or in a discreet serif like that in Fairfield.

The 'R' can test the designer's mettle, but when rendered with skill, is an exceptionally beautiful communication tool.

Allan Haley



R R R R R R R R R

Illustration by Mirko Ilic

KIT
HINRICHS

MANNEQUIN: Used to demonstrate acupuncture points. OLD GLORY: Asparagus can from around 1930.
SMALL FLAG, PAPER FAN, POSTCARD: Commemorates the soldiers of the American Civil War. WORLD WAR II
MEMENTO: Text is the Pledge of Allegiance, sent by a company in Eden, Texas. POSTCARD: From Switzerland
with opening phrase from "Yankee Doodle Dandy." TIN RADIATOR CAP: Bought at an antique shop.



“Collecting is based on an emotional response.
It is a huge archaeological dig; a sense of discovery.”

C O N F E S S I O N
S ★ O F ★ A ★ C O M
P E T I T I V E ★ C O
L L E C T O R ★ B Y
S T E V E N H E L L E R

Collectors of printed design ephemera can be categorized two ways: as cultural archaeologists who discover and analyze rare and unknown artifacts to expand their knowledge of the profession; and as hoarders, pack rats, or **clinically speaking, obsessive/compulsives who fixate on a specific item. The former group researches, while the latter must own every coveted collectible ever produced, even if it remains stored** untouched for years in a drawer. For orthodox collectors there is no middle ground: one collects either out of high-mindedness or compulsion. The two should never be confused. I do not consider myself a pathological collector, **motivated as I am by high-minded scholarly goals, yet I do admit to having personal acquaintance with quite a number of individuals who are emotionally involved in the area. I've known people who sacrifice** much—perhaps too much—for their addictions. Most of them can be encountered at the annual auctions, paper shows, indoor and outdoor flea markets, antique fairs and festivals and collectible conventions that I frequent during

my own high-minded research expeditions. One such collector is Ralph X (his name has been changed, because if he ever decides to sell his collection, I want to be the first in line). He collects World's Fairania (incidentally, anything with the suffix ania, i.e., autoania, posterania, soft drinkania, milk bottlecapania, which appropriately rhymes with mania, is fertile ground for collectors). While there is basically nothing wrong with his particular obsession, Ralph is no longer interested in the Fair for reasons curiously endemic to all collectors: "I've already got everything ever made for it," he once told me with a hint of indifference (a fatal sign). "For ten years I went to fairs and shows, contacted as many corporations, businesses and people involved with the '39 World's Fair; **found and bought almost everything, from the largest mural displays to the smallest pins—whatever I could cajole from owners, dealers and other collectors. I worked two, sometimes three jobs at one time and borrowed from parents and banks just to pay for my purchases. I rented a barn just to house all the stuff because I have more duplicates than any** other collector. Now what? No more stuff to buy, no more highs, just lows—I think I need another interest." The last time I ran into Ralph a year or so ago, he was absorbed in flea market reconnaissance but stopped long enough to confide that he was now buying up point-of-purchase signs—die cut or with easel backings. "I just love 'em I guess," he said breathlessly. "I am revitalized." But I was not happy for him **because I collect them too. Yet I suppose competition is good for the spirit—after all, my interest is decidedly more high-minded. Nevertheless, I haven't spoken to Ralph since. Joe Z is another collecting buddy, or shall I say former buddy, who admits to having a "weird thing" about collecting (as the more enlightened collectors refer to their collective malady).** His passion is board games from the 1920s, '30s and '40s. He responds to their conceptual quaintness, grotesque typography, and innocent graphics, and adores the little metal pieces. Joe stores thousands of games in virtually every nook and cranny of his home and office. The storage at home is manageable, since his wife left him recently. The office, however, is somewhat more problematic since he works **for a rather straight design firm which discourages personal decoration. So now he's thinking of getting another job. In any case, after his wife left I thought I'd boost his spirits by taking him on an upstate book hunting expedition. Since I knew he didn't collect the same things I did, he posed no threat. But just in case, I laid down some rules that even the high-**

minded collector must enforce: upon arriving at the store he would have to wait in the car for 10 minutes (I brought a timer), and then once in the store, show me all of his potential purchases just in case I needed them for my research. He agreed. When he finally came in, however, he headed right for the typography section. Hold on! Joe doesn't collect typebooks: I collect typebooks! I need typebooks for my high-minded research. He doesn't do research. But Joe had decided that to cheer himself up he would start a new collection. Since he is a designer, typebooks had a certain allure. He showed me his selection and since I had most of them in triplicate I couldn't justify buying them for myself. I have not seen Joe since.

Well, no one ever said that being a collector, even a high-minded one, was all sweetness and light. It's a hard, cold competitive world out there in flea markets and antique arcades, and while one can easily find an endless supply of old issues of *Life*, *Saturday Evening Post*, and other mass market magazines for those who collect such prosaic things, there is an ever dwindling supply of good ATF type books, Deberney & Peignot specimen sheets, 1930s European avant-gardeania and French Deco triptych point-of-purchase displays to go around (at reasonable prices). That is the reason why I subscribe to the Doctrine of Competitive Collecting. It states: you have no friends, except those who do not collect; hoard and buy as many duplicates as possible; sell only triplicates, and then at high prices, unless used in a good trade for something more valuable; and always let other collectors know exactly what you've bought and for how much (only if it's a good buy). Don't give away your secret resources, and never, I repeat *never* share even the most seemingly insignificant information. Remember, loose lips raise

prices! Collecting is fun only if you have stuff the other collectors do not have—or will never have.

Okay, I confess! Maybe I am a bit fanatical about collecting. But aren't all the people who contributed to this special issue on ephemera at least a little fanatical? I know they are; I compete with many of them for much of the same stuff. We are all a bit possessed either because of having been born into a large family where we were deprived of our innermost wants, or being a spoiled only-child with insatiable needs. Or having parents that kept overly pristine houses, or parents who collected all the wrong stuff. Sure, I have been shaped by such experiences. Okay, I married my wife so we could merge our two type collections, but that only indicates a commonality of interest. I'm a cultural archaeologist, after all! Everything I buy is for research. Nothing, not even my advertising fan, tin sign, premium button, spiral-bound book, and milk bottle cap collections are just for kicks; I have a purpose. So of course I take my collecting seriously because it's critical to the pursuit of high-minded study, particularly in the fields of typography and graphic design.

Just savor the riches on the following pages. Is there anything here that does not indicate something significant about our cultural history? Are there any artifacts that do not offer the graphic designer and typographer stimulation and nourishment? Ephemera is not merely ephemeral. And for that we owe our gratitude to collectors—no matter how high-minded or maniacal—for they are the real preservationists; without them we would be bereft of great stuff. Because of them, we have enough terrific printed material in this issue of *U&Lc* to inspire us for some time to come. Now, how can I get more of those matchbox covers on page 19?

THE COLLECTORS

Innocent, naive design appeals to Oakland, CA designer Tony Lane. These qualities can be found in the collection of contemporary packaging he purchases in Asian groceries around the world. "These days, things are always slicker than they should be," he says. "This is almost folk art. You know that these designers have never heard of Bodoni or Futura." His favorite piece is a baton of herbal tea balls wrapped in dried leaves. "It's bitter, awful tasting stuff, but the ultimate in functionalist packaging," he says. "You just pop one off the end when you want one." It's not surprising that Lane collects packaging; a good portion of his 25-year career has been spent as art director and packaging designer for major

TONY LANE including CBS Records. When making purchases, Lane always keeps in mind their usefulness as a reference tool: "I rationalize that someday they will give me an idea."—J.R.K. (Page 13)

I am not a collector of ephemera. I just happened to have some junk in my office. It's piled up on top of a filing cabinet in the corner." That's how Tibor Kalman of M&Co., New York, describes his non-collection collection. What interests Kalman about the cigarette and candy packages that he has singled out as prized possessions is their charm. "As a designer, I have faced the same kinds of problems these designers have and I think these are brilliant solutions. I toy with ideas about how they were presented at meetings. The Kocmoc cigarette pack is Russian, from the '50s or '60s—or more likely—the '70s. I can imagine the designer speaking to the politburo and explaining how the package represents the space advances, the future." For Tibor Kalman, ephemera does not provide inspiration for his own design: "My primary interest is to understand not the esthetics, but the process by which it could have such clarity. I'm against the notion of knocking off 'good old fashioned quality'—that's a business line and a cultural lie." And yet ephemera does have a purpose. "It's just beautiful. That's enough. I'm saving it from dustbins. It's a pathetic social responsibility."—K.C. (Page 13)

—J.R.K. (Page 12)

Imagine living with years of printing history," Martha Carothers is describing the 100-year-old Newark Post Building site and her husband have called home since moving to Delaware ten years ago when she accepted the position of associate professor of art at the University of Delaware. According to Carothers, the building was used to print the newspaper until the 1960s, when the paper closed and a general printing company took over. While converting the 2,400 square feet space into a residence, Carothers discovered a treasure trove of letterpress ephemera, including printing presses, 96 drawers of metal type and 14 drawers of wood type. One discovery, a batch of 1930s paper stereotype molds used in the making of letterpress printing plates, particularly struck her fancy for their tactile quality and their quaintness. "I think it's worth it just to breathe the same air as these things," she says.

MARTHA CAROTHERS

Interest in collecting American flags began when Kit Hinrichs was a child. "We had a family heirloom, a flag from 1866 which was kept under my parents' bed," says Hinrichs, partner of Pentagram, San Francisco. "I used to take it to school on Flag Day every year." Although he at one point "collected everything," Hinrichs was so impressed by painter Jasper Johns' flag series, he was inspired to focus on acquiring American flags. Now he has almost 700. American flag imagery, according to Hinrichs, is ubiquitous and sometimes surprising. Since he travels frequently, he continues to build his collection, and others have contributed to it. "I tell people when I lecture that if they find a flag for under \$50, buy it and I'll reimburse them; if a flag is over that price I'll ask for a polaroid." Hinrichs points out that until 1912 the flag had no guidelines, so that the American people themselves redesigned the flag every time they made one. "These early things are magnificent, but flags anywhere are interesting."

KIT HINRICHS

Hinrichs displays flags in his office. He also has trunks filled with flags, and many are often lent out for exhibitions. Generally, Hinrichs interprets ephemera as the graphic energy which represents our culture, and, along with flags, he picks up various artifacts from antique shops during his travels. "Collecting ephemera is collecting what we do and what we have done. These things always inspire new directions for me to pursue."

—M.R. (Page 8)

If anyone were to see the wall of my office, they would see no rhyme or reason at all," says illustrator Tom Allen, who teaches at the University of Kansas. Indeed, the expanse is a veritable vertical compost heap of squashed soda cans, newspaper clippings, cigarette packaging, an old baseball glove, lobster claws and a pop top from a fruit can. "I'm more of a scavenger than a collector," he says. "These things may appear to be an order—if not an odor—to this odd, often arbitrary, but they're part of my whole design sensibility," says Allen, who believes that such bits of paper and other detritus are an accurate barometer of popular culture. Displaying ephemera prominently elevates the ordinary to the extraordinary, he says. "When you aggrandize it, it takes on a different form and you begin to see it in a different way. Remember what Andy Warhol did to Campbell's soup cans?"

NIGEL HOLMES

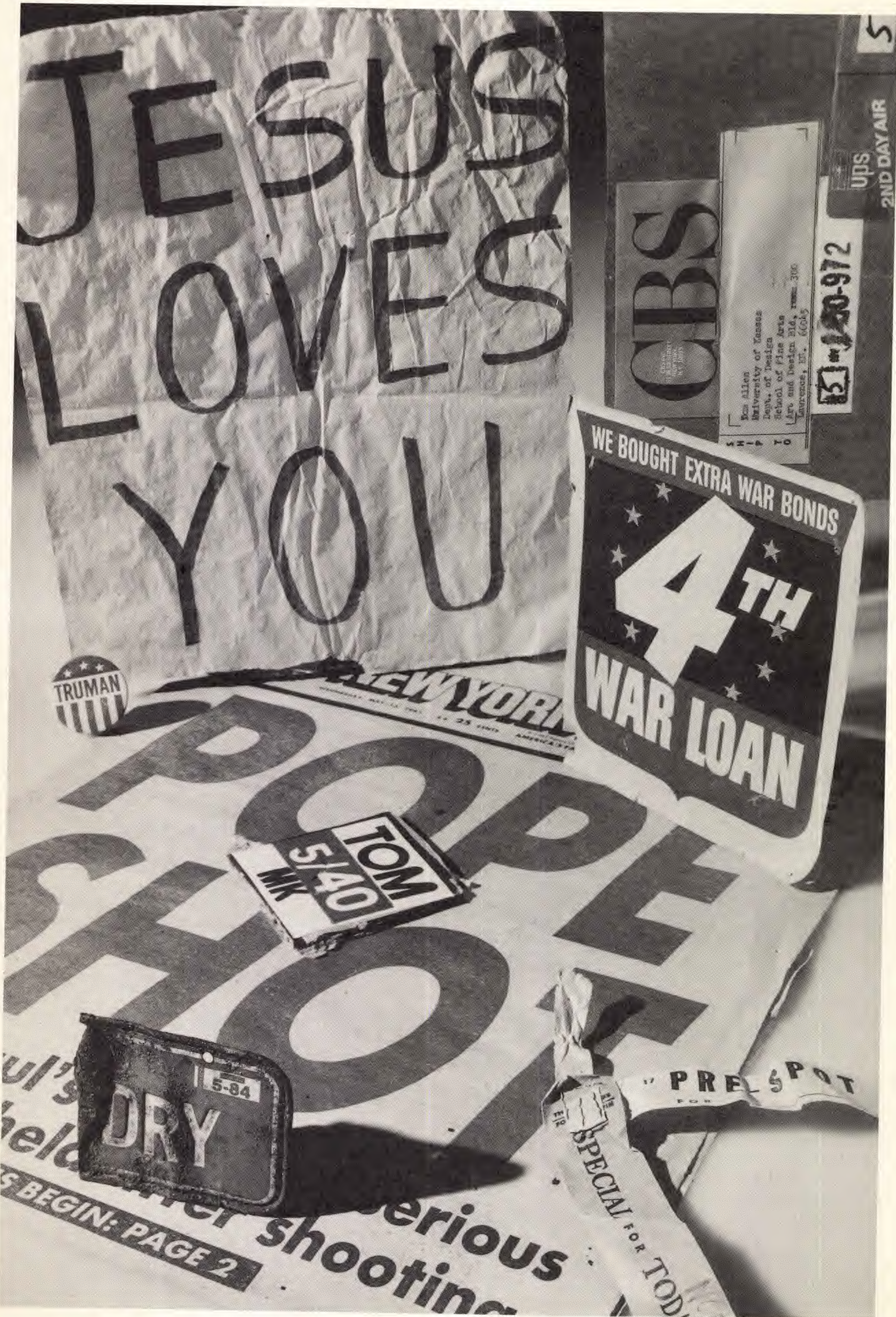
—J.R.K. (Page 11)

Researched and written by Karen S. Chambers, Joyce Rutter Kaye and Margaret Richardson.

RUNNING HEAD: ITC NEW BASKERVILLE SEMI BOLD ITALIC HEADLINE/IDENTIFIERS: ITC FRANKLIN GOTHIC DEMI COMPRESSED INITIAL CAPS: ITC KABEL ULTRA TEXT: ITC MIXAGE BOLD; ITC NEW BASKERVILLE ITALIC, ROMAN; ITC PANACHE BOOK, BOLD; ITC FRANKLIN GOTHIC BOOK; ITC NEWTEXT DEMI, DEMI ITALIC THE TYPOGRAPHY IN THIS ARTICLE WAS CREATED USING DESKTOP PUBLISHING TECHNOLOGY.

From the Collection of

TOM ALLEN



TOM ALLEN

JESUS LOVES YOU: Sign blown into front yard. CBS LABEL: "Nice logo." WAR BONDS: Found at yard sale. PAPER TAGS: Stapled to shirts by dry cleaner. "POPE SHOT": New York Post headline, May 13, 1981. TOM 5/40: Unknown. DRY: Bicycle license plate. TRUMAN BUTTON: Found at yard sale.

"You could probably come to some conclusions about me by looking at some of this stuff."

Black & White Photography by Matthew Klein

From the Collection of
MARTHA CAROTHERS



MARTHA CAROTHERS

LETTERPRESS STEREO TYPE MOLDS: Carothers believes these 1937 paper molds were used as clip art for newspaper articles and advertisements. She discovered them in a drawer shortly after she and her husband bought the Newark Post Building in Delaware for use as a residence in 1981.

"I enjoy these not only for their graphic appeal, but for their tactile qualities. I love just to hold and touch them."

From the Collection of
TIBOR KALMAN



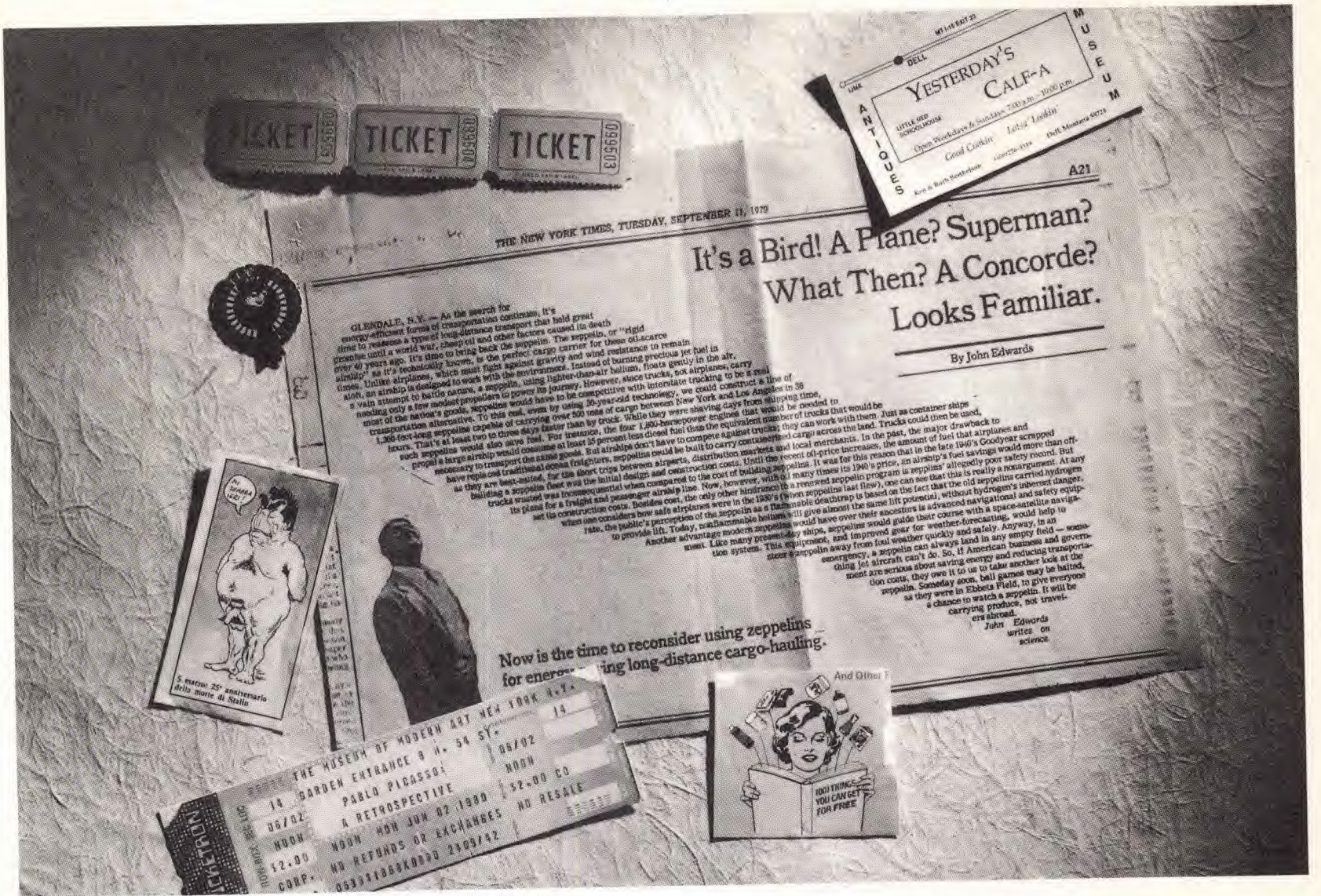
TIBOR KALMAN
 REX CIGARILLOS: Spanish. KOCMOC: Russian cigarettes bought at newsstand in Russian enclave at Brighton Beach in Brooklyn. M-C: Cigarettes, possibly French. PACK CIGARETTES: From Japan, probably menthol because of the iceberg. S&M's: Egyptian version of M&M's brought back by M&C Co. colleague Emily Oberman.

From the Collection of
TONY LANE



TONY LANE
 TORPEAUTO PACKAGE: Contemporary Hungarian toy. PEACOCK TOOTH PICKS: Found in San Francisco's Chinatown. MINERALWAX CANDLES: Thai candles found in Chinatown. JAPANESE CAN: Soba sauce from a Los Angeles Japanese grocery store. HERBAL TEA BALLS: Bought during visit to Hong Kong. PAK FA FU: Plum candies purchased by daughter in Taipei.

From the Collection of
NIGEL HOLMES



NIGEL HOLMES
TICKETS: Ubiquitous, ordinary, blue, numbered tickets. MADE IN CHINA: hanging. CARTOON: From an Italian magazine; text relates to the anniversary of Stalin's death. THE NEW YORK TIMES: Editorial page from September 11, 1979. YESTERDAY'S CALF-A: Card picked up in Dell, Montana. TICKETRON TICKET: For the Picasso retrospective. COUPON ILLUSTRATION: For 1001 free items.

From the Collection of
STEPHEN DOYLE



STEPHEN DOYLE
TITLE PAGE: Italian; from Printing of To-Day, a 1928 book on typography. BIBLE: Page from a 16th century polyglot bible. STOCK CERTIFICATE: Found in book while working at M&C Co. and inspired Drexel Doyle Partners' current logo design. PRESSED FLOWER: Page from an Italian magazine, circa 1924. DREXEL BROS. LETTERHEAD.

ART CHANTRY
 WANTED POSTER: Collected posters as a child when he "ripped them out of post offices." WAGES OF SIN:
 Religious tract found in junk store and bought for a dollar. QUEER \$\$\$: Originated in San Francisco
 and circulated for eight years; a reminder of the economic power of the gay community.

**INTERSTATE FLIGHT - POSSESSION AND DETONATION
 OF DESTRUCTIVE DEVICES**

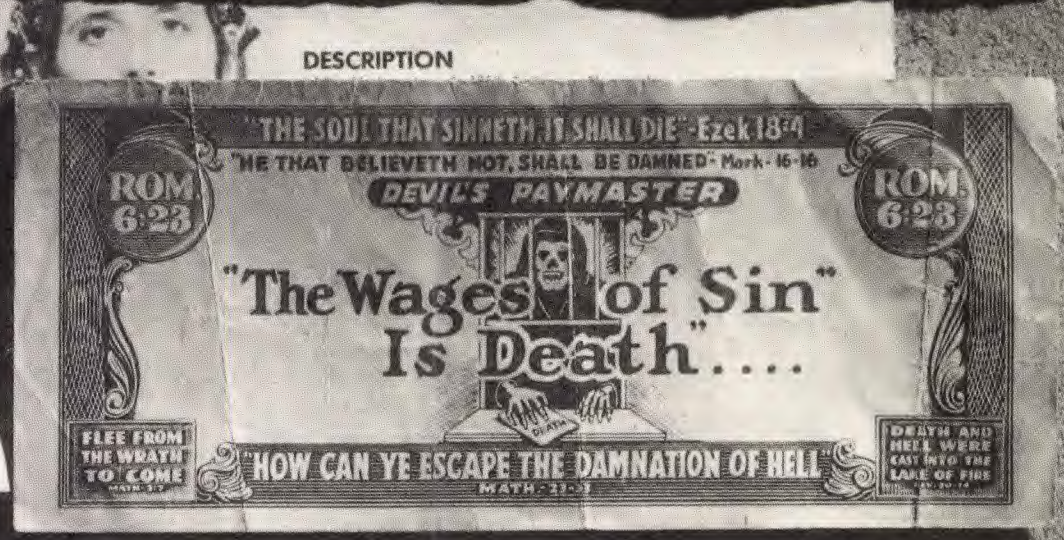
Entered NCIC
 I. O. 4490
 2-16-72

WANTED BY FBI

MARY KATHLEEN BROOKS

FBI No. 956,352 H
 28 0 28 W 000
 L 32 W 111

ALIASES: Mrs. Don Linn Church, Mary Kathleen Church, Marjorie Cummings, Mrs. Gloria Stewart



A Federal warrant was issued on July 7, 1971, at San Francisco, California, for the arrest of the above-named person with intent to terrify and intimidate.

IF YOU HAVE INFORMATION CONCERNING THIS PERSON, PLEASE CONTACT THE FBI OFFICE AT THE FOLLOWING TELEPHONE NUMBERS AND ADDRESSES OF ALL FBI OFFICES.

Identification Order 4490
 February 16, 1972



"I'm fascinated by everything like this. I store it all in a box and eventually three-ring binders. I have 20 binders and I'm five years behind now."

THE COLLECTORS

Open an issue of *Spy* magazine, or scan recent ads for the Brooklyn Academy of Music, and you'll likely see the typographic influence of the antique books and magazines graphic designer Stephen Doyle keeps by his side at Drenttel Doyle Partners, New York. Though their cultural lineage ranges from a classically elegant 16th century bible to the crude, cacophonous *National Enquirer*, Doyle maintains that they all have something in common: "Each has a quality that draws you closer to the printed page," he says. "There is always an element that delights." He points to a 1920s Italian magazine page which appears to have a flower pressed directly on top of the type; as well as a title page with curved lettering that looks "more like farmland than type." Both have inspired Doyle's work: The flower, for example, prompted a *Spy* cover featuring writer/actor Chris Elliot "standing" on cover lines. And the title page influenced the curvy, playful type used in World Financial Center ads. All of Doyle's historical references bring to mind this credo he once shared in a talk at the Art Directors Club of New York: "Look backward, look forward, but never look sideways."—J.R.K. (Page 14)

STEPHEN DOYLE

On an extended stay in Paris in 1977, the New York artist Bascove began to collect soap wrappers. Although she does not know when they were printed, her collection has the grace of a by-gone era. They also remind her of that time in her life when she was living and painting there. Attracted by their design, color and typography, she does not rely on them for inspiration in her work as an illustrator and book cover designer: "You could use that type on a book cover, but I don't do anything that has that kind of feeling."—K.C. (Page 18)

BASCOVE

Once Paul Davis, illustrator and designer of Paul Davis Design, New York, acquires something, he never throws it away. "I maintain the illusion that all this stuff is going to turn out to be useful, but I do not collect in any organized way," he says. In fact, Davis says that he "accumulates" rather than collects, and the things he tends to accumulate are man-made and natural objects, rocks and sticks, for example, as well as printed ephemera which he defines as "everyday graphics meant to be seen and discarded: temporary." These Davis sometimes incorporates into his collages, but often he relates to them as "found art" which can have an indirect influence on his typographic solutions. Davis is attracted to color and design and interesting letterforms. "I like everyday working type," he says.—M.R. (Page 17)

PAUL DAVIS

OTHER THAN MATCHBOX LABELS, LANNY SOMMESE OF SOMMESE DESIGN ALSO COLLECTS PRINTED GAME BOARDS, CERAMIC WATER PITCHERS, WHIRLIGIGS AND WIND-UP TOYS. THIS ONLY PROVES THE POINT THAT TRUE COLLECTORS ARE RARELY EXCLUSIVE. THEY LOVE THEIR COLLECTIONS, BUT ARE RARELY FAITHFUL TO ONLY ONE ATTRACTION. THE MATCHBOX COVERS FEATURED IN THIS ISSUE INTEREST SOMMESE "FROM A GRAPHICS AND TYPOGRAPHY POINT OF VIEW. THE DESIGNER IS REPLYING TO THE REALITIES OF PRODUCTION TECHNIQUES AND LIKE OTHER EPHEMERA, THEY MIRROR SOCIETY. IN ALL MY COLLECTIONS I LIKE THE WAY THE PIECES RELATED TO THE TIMES THEY WERE CREATED IN." ALTHOUGH ABOUT A THIRD OF SOMMESE'S GAME BOARDS ARE FRAMED AND HANGING IN HIS LIVING ROOM, HIS MATCHBOX LABELS STILL RESIDE IN ENVELOPES IN A DRAWER, BUT HE HAS CONSIDERED FRAMING THEM. LIVING IN PENNSYLVANIA WHERE HE IS HEAD OF GRAPHIC DESIGN AT PENN STATE UNIVERSITY, SOMMESE IS LOCATED IN AN AREA RIPE WITH ANTIQUES AND COLLECTIBLES. HE ADMITS THAT WHEN HE DOESN'T SEE WHAT HE IS LOOKING FOR AT THE JUNK STORES AND FLEA MARKETS HE FREQUENTS, HE WILL BUY SOMETHING ELSE THAT INTERESTS HIM. "I SEE IT. I BUY IT. I HAVE A BIG HOUSE, BUT IT'S FILLING UP."—K.C. (PAGE 19)

LANNY SOMMESE

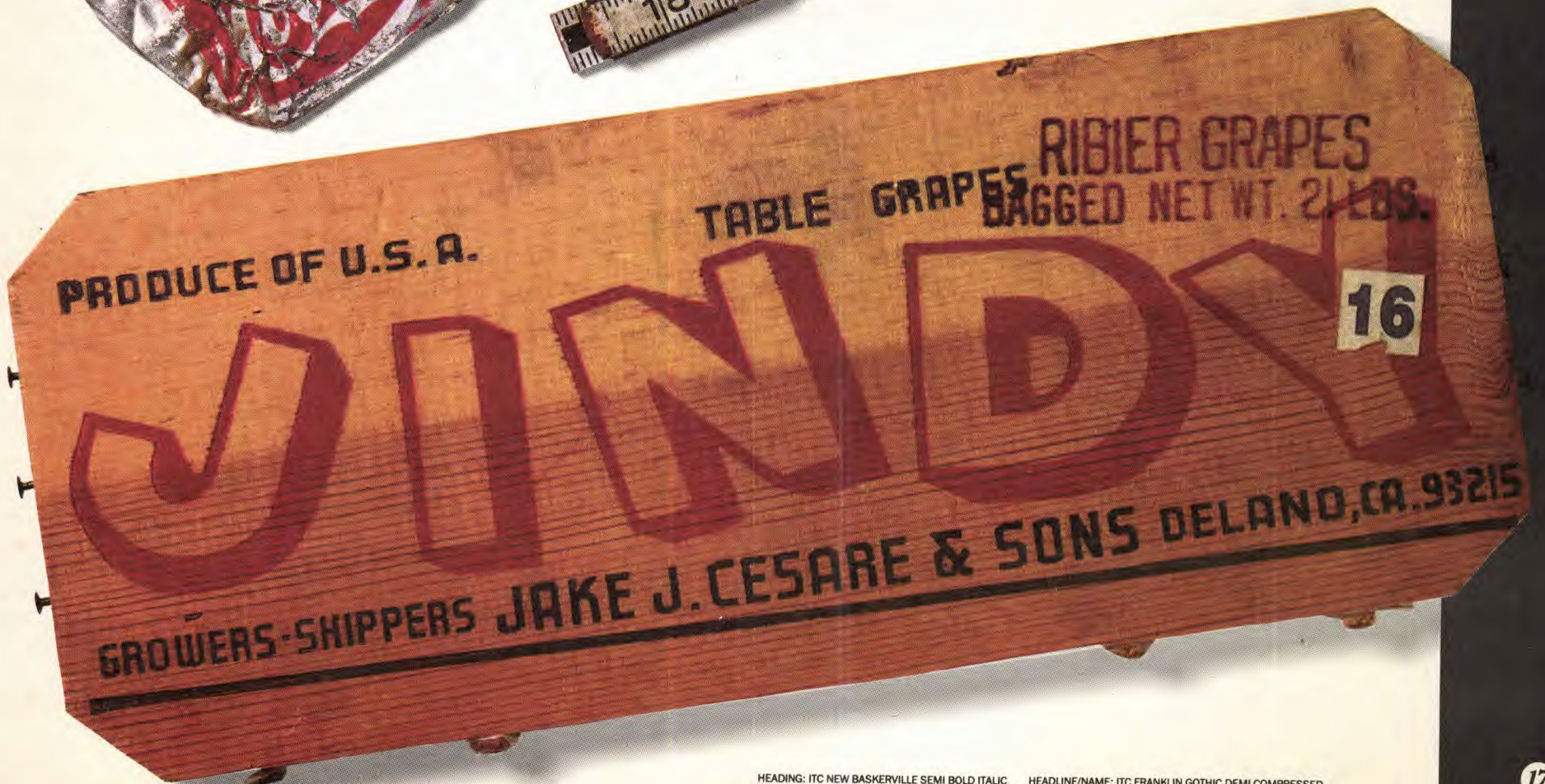
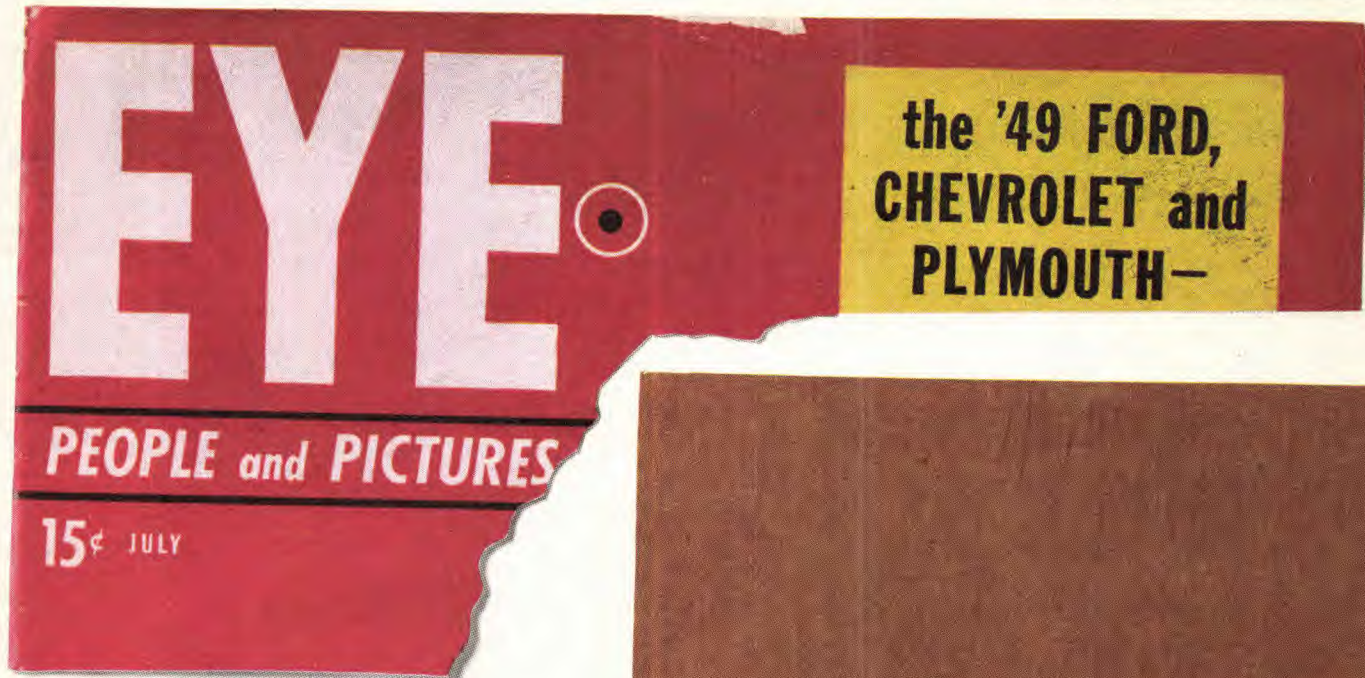
On any particular day, Seattle-based designer Art Chantry can be seen adding to his ever-growing collection of ephemera: handbills, play money, party invitations, fortune-telling fish, whatever catches his eye and ends up in his pocket or on his desk. When he was asked to contribute to this survey, he admits that he "just grabbed a fistful of stuff" and sent it to *U&Ic*. Like many collectors, Chantry began as a child. He explains, "I come from a long line of obsessive/compulsive behavior disorders. I collected everything as a kid, including bottle caps. I just discovered some of the collections in my mother's attic. I was really excited to find the monster trading cards I collected when I was six." Today as a professional designer, he views his collection of ephemera as having a serious purpose: "It's part of my personal esthetic. It's how I look at the world. I'm in the business of producing ephemera." He venerates what he describes as the "by-product of shared culture, anything from packages to billboards to scraps of paper I pick up off the street. There is something about the quality of something that is badly printed on cheap paper, thrown in the gutter, that you can't reproduce. We're not capable of reproducing this quality; it's the product of time and of our culture. I wanted to be an archaeologist at one time; I look at ephemera as contemporary archaeology."—K.C. (Page 15)

ART CHANTRY

Our house is crammed with so many collections," admits Kristen Breslin, assistant professor of graphic design at Penn State University, echoing the sentiments of her husband, Lanny Sommese, whose matchbox covers are represented on page 19. Of all the collections of antique whirligigs, labels, board games and wind-up toys, Breslin most cherishes her collection of antique perfume and toiletry bottles and labels found in Reading, Pennsylvania antique stores. Many of the elaborate creations were designed during the Art Nouveau and Art Deco periods, but she says she is "not limited to those eras" when searching for new additions. One particular find was a collection of toiletry labels that a manufacturer had apparently never affixed to the intended bottles. Breslin realizes the irony of her collection: "I'm collecting them and preserving them. In a sense, they are being used for the opposite of what they were intended!"—J.R.K. (Page 18)

KRISTEN BRESLIN

From the Collection of
PAUL DAVIS



PAUL DAVIS
LIBRARY SIGN: Metal. EYE MASHHEAD: From 1949. DO NOT SIGN. CRUSHED COLA CAN. BROKEN RULER. JINDY:
Panel from wooden box of grapes. All saved because they were "found art" that incorporated type.

BASCOVE

FRENCH SOAP WRAPPERS: When Bascove was living in Paris in 1977, she began collecting soap wrappers, finding them beautiful because of their design, color and typography. At the time they were very inexpensive, sometimes as little as a quarter apiece. Their dates vary, and some are unknown.

From the Collection of
BASCOVE



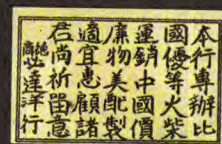
KRISTEN BRESLIN

ASSORTED PERFUME AND TOILETRY LABELS: Many of these Art Nouveau perfume and lotion bottle labels were purchased in antique stores near Reading, Pennsylvania. Breslin displays many of her bottles in a glass and mirror-covered cabinet made by her husband, Larry Sommeve.

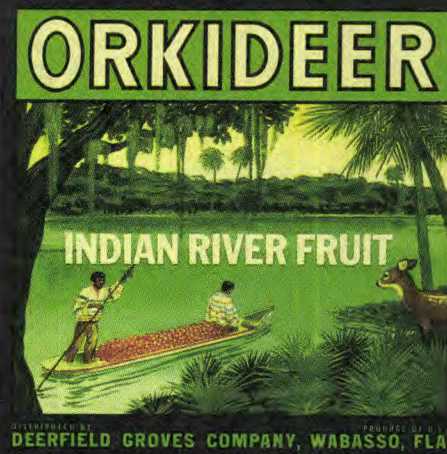
From the Collection of
KRISTEN BRESLIN



From the Collection of
LANNY SOMMESE



From the Collection of
JOE SCORSONE

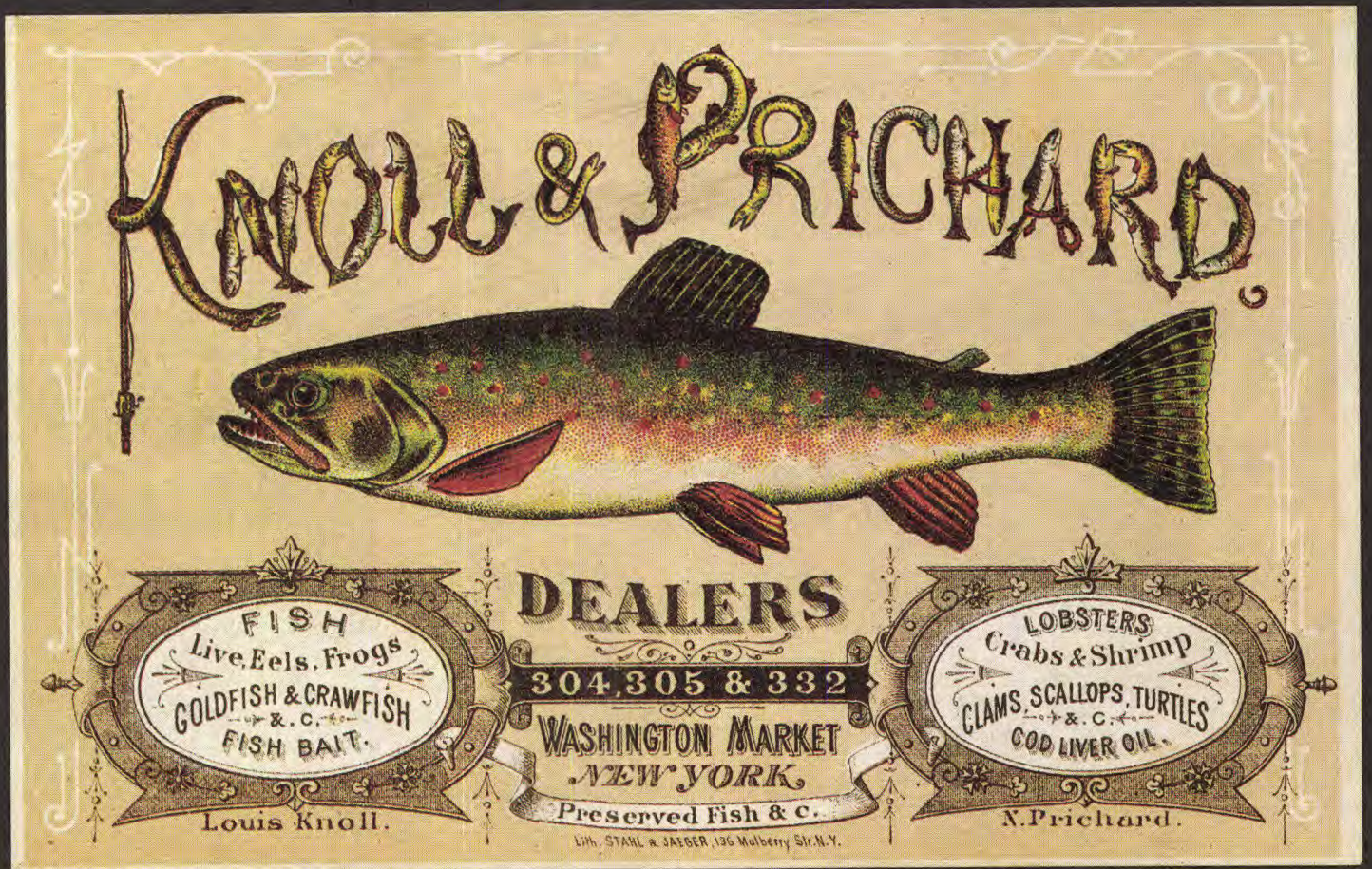
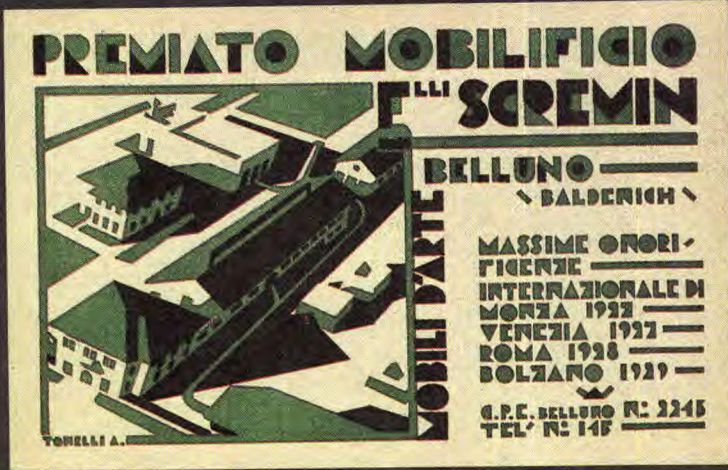
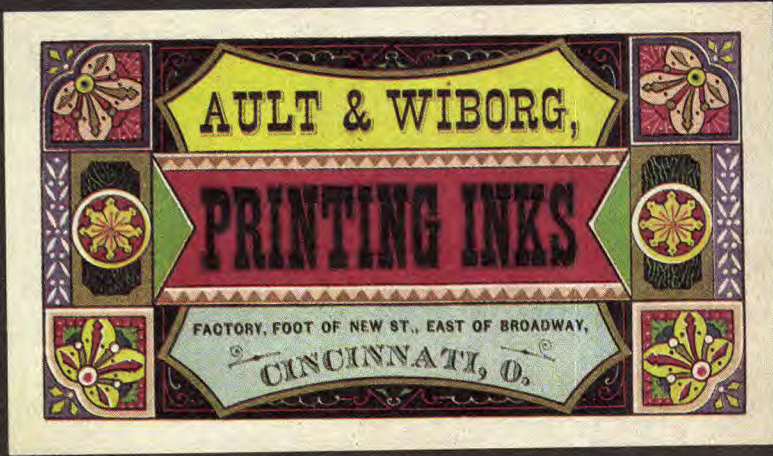


LANNY SOMMESE
ASSORTED MATCHBOX LABELS: These labels were glued to the tops of matchboxes and date probably from the '50s and '60s. The collection began ten years ago when Sommesse was given over 100 of them by a colleague at Penn State University, where he teaches.

JOE SCORSONE
FRUIT CRATE LABELS: Probably produced in the '20s, the labels were collected for their graphics, color, typography. Mainly acquired at flea markets, these were never actually used. DOUBLE A BRAND: Emphasizes the freshness of the fruit being rushed by train—"From California Direct To You."

GREG LEEDS

VARIOUS TRADE CARDS: Leeds unearthed many of these turn of the century trade cards at postcard trade shows, where he claims dealers often have many "non-postcard" items stashed away in boxes. "You have to ask about them," he advises.

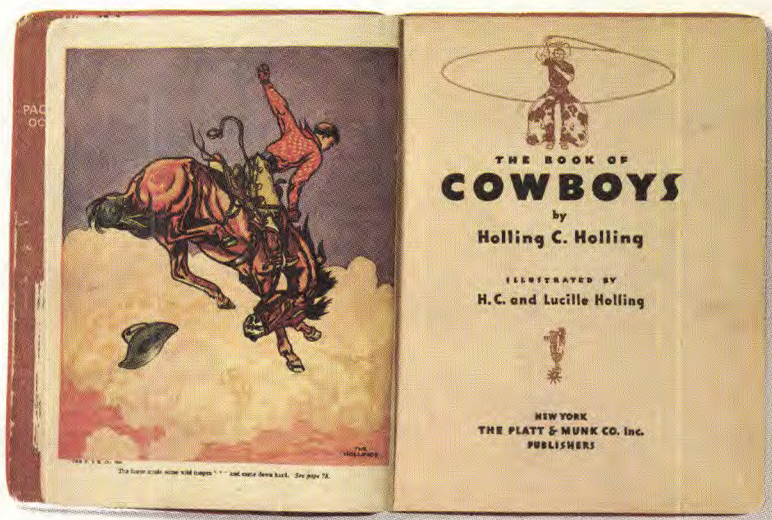
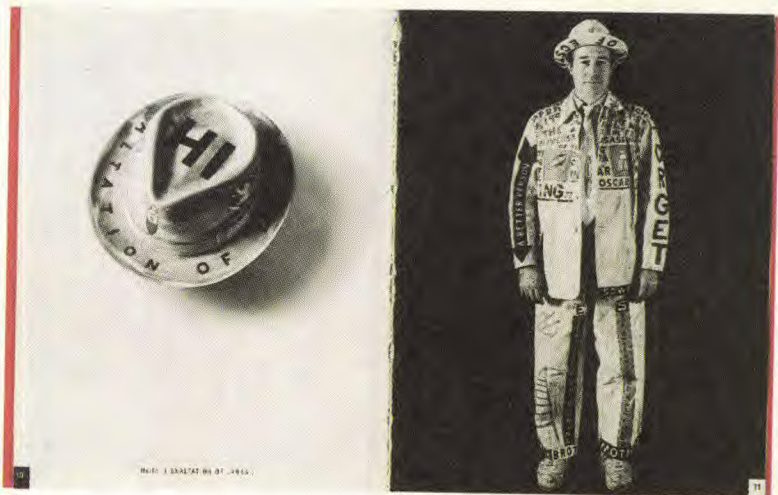


"Ephemera has a way of working its way into your subconscious mind. In a way, I think it does suggest approaches and solutions to design problems."

From the Collection of
KAREN CHAMBERS



From the Collection of
D.J. STOUT



KAREN CHAMBERS

BOTAN RICE CANDY PACKAGE and ISRAELI GHERKIN CAN: Presents from an artist friend with a similar esthetic sensibility as mementos of a trip to Southern California. MISCELLANEOUS CANDY TINS and MIKE AND IKE CANDY PACKAGE: Bought from small shops more for their graphic appeal than their contents.

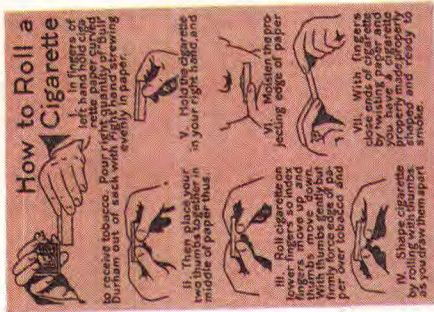
D.J. STOUT

ARMADILLO POSTER: One of Jim Franklin's many illustrations for the Austin, Texas, concert hall. TYPOGRAPHIC SURF: Created by artist David Dumlup. MEXICAN BOXING POSTER: Found during visit to Mexico. THE BOOK OF COWBOYS: A gift from his grandfather, a real cowboy from Van Horn, Texas.

From the Collection of
DAVID KENNEDY

DAVID KENNEDY
Copenhagen snuff packaging.

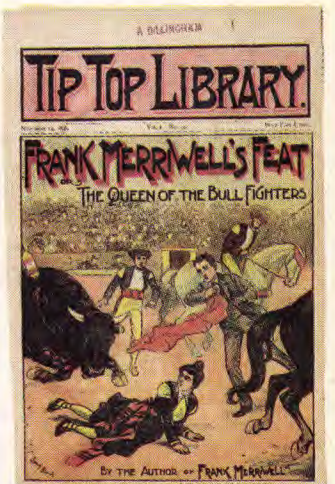
TOBACCO WRAPPERS AND PARAPHERNALIA: Plow Boy Tobacco. Instructions for rolling cigarettes from Bull Durham Owner's Manual. Little Yarra Chewing Tobacco wrapper. Copenhagen snuff packaging.



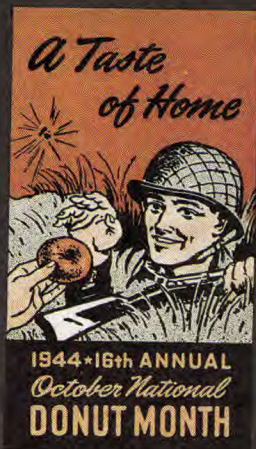
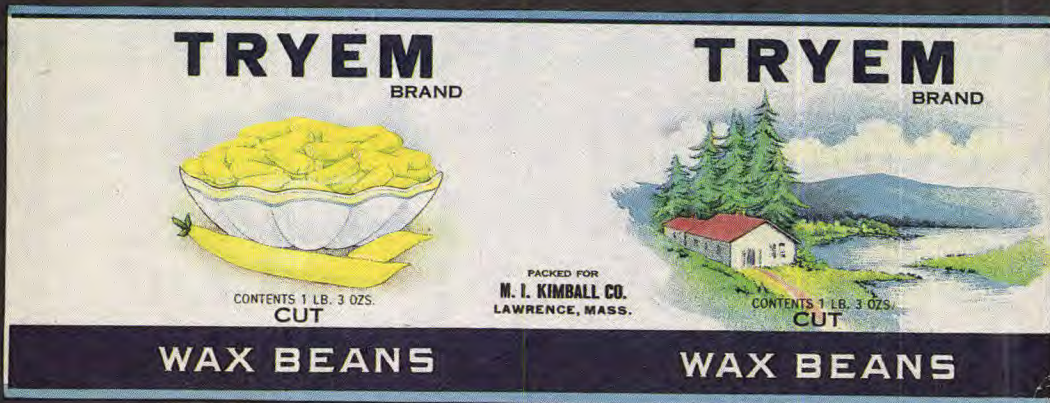
From the Collection of
SEYMOUR CHWAST

SEYMOUR CHWAST

LA BIONNETTE: French graphic magazine. CRIME DETECTIVE: Appeal was "Lovers' Lane Killers". NAVAJO BRAND: Fruit label picked up at an antique show. THREE SISTERS BRAND: Label for tomatoes. TIP TOP LIBRARY: Edition from 1896; acquired for Frank Merrivell's feat.



From the Collection of
ERIC BAKER



ERIC BAKER
PROBLEM POSTER: '20s German cigarette poster. TRYEM LABEL: From Baker's collection of '20s and '30s food labels. KRISTALL: Record sleeve from early '30s. ASSORTED POSTER STAMPS: German. Acquired while visiting Holland. DONUT MONTH: American poster issued during World War II. GERMAN CURRENCY: Three pieces of Notgeld, German money issued after the first World War.

"...from the humor of these pieces that has found its way to you."

PERSONAL SCRAPBOOK: A page from someone's scrapbook, "an accumulation of food labels, magazine and newspaper mastheads, return address labels, all stuck into a composition book. It is beautifully, if primitively, composed. It looks like just about every piece of printed paper that passed through the scrapbook keeper's hands."

"I try to be the first person there when someone is throwing stuff out. There is always room for more ephemera, another slim piece of paper."

Gold Buckle Association
East Highlands California

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L. F. TIPLADY,
EAST CORINTH, ME.

B E E T

EDMUND'S EARLY BLOOD PURIFIER



R. B. Dunning & Co.,
Seedsman
BANGOR, MAINE.

FARM JOURNAL

WASHINGTON SQUARE
PHILADELPHIA, PENNA.

Tattoo
CHEEWING GUM
1¢

The Boston Post
Established 1821
The Independent Democratic
Paper of New England
(Issued daily by Post Publishing Co.)
MAY 16, 1932. NO. 14, VOL. 860
Office, 259 Washington St., Boston, Mass.
Entered as second-class matter of the Post-Office, Boston, Mass.

Edwin A. Grozier
Editor and Publisher
1891-1924

TUESDAY, MAY 16, 1933

Doan's Pills,
A STIMULANT DIURETIC
TO THE KIDNEYS

Dose - 2 to 3 pills 4 times a day before or after meals and at Bed Time, if necessary crush before taking. Further directions inside. This box contains forty pills. Doan's Pills do not contain any narcotic or habit-forming drugs and do not act on the bowels WHEN A LAXATIVE IS REQUIRED USE REGULERS A FREE SAMPLE OF WHICH IS INSIDE THIS PACKAGE. NONE GENUINE WITHOUT THIS SIGNATURE.

Foster-Wilburn Co. BUFFALO, N.Y.
MFG. CHEMISTS
SOLE DISTRIBUTORS

RETURN IN 5 DAYS.
PRESTON H WATGH
LEVANT, ME. R E D I

Tattoo
CHEEWING GUM
ORBIT GUM CO., CHICAGO, ILL.

4 OZ. NET.
BLUE RIBBON
EXTRA QUALITY REFINED OIL
SPECIALLY ADAPTED FOR ALL FINE INSTRUMENTS, MACHINERY & TOOLS
INTERNATIONAL METAL POLISH CO. INC.
INDIANAPOLIS, IND. U.S.A.

62, 17262, 17263, 17264

EVEREADY
TRADE MARK
EXTRA LONG LIFE BATTERY
NATIONAL CARBON CO. INC.
MADE IN U.S.A.

A-C-E
Bias Fold Tape is absolutely fast to washing and light.

Belleanna
ALASKA FANCY
PINK
SALMON
PACKED AND GUARANTEED BY
NEW ENGLAND FISH COMPANY
SEATTLE, WASHINGTON

GOLD MEDAL
POLISHED WHITE CLOTHES PINS
W. A. Bean & Sons
BUYERS OF
DRESSED HOGS, VEAL AND BEEF
45-47 Pickering Square
Bangor, Maine

BULL BRAND
DAIRY RATION
20%

BULL BRAND
DAIRY RATION
20%

Stickney and Poores
COPPER-RIVETED-OVERALLS
Lot 42-6161 Size 42

Stickney and Poores
ABSOLUTELY PURE
CREAM TARTAR
AMERICA'S OLDEST SPICE MILLERS
ONE POUND NET

BULL BRAND
HI-TEST DAIRY FEED 24%
MR. O. F. SCHOECK
ALTON, ILLINOIS
Schoeck Diesel Training

THE COLLECTORS

emotional response is the first reason Seymour Chwast, graphic designer of The Pushpin Group, New York, collects anything. "Something strikes a chord, and I have to have it," he says. Another reason for keeping ephemera, which Chwast defines as "incidental stuff that's printed, but not designed to be permanent or to be on a bookshelf," is for use as a reference. He explains, "The form may be interesting, or the typography, or it may feature an old illustrative style. For example, when you go through old type books there is a sense of how powerful type can be on its scale, its size." When considering a design problem, Chwast uses the ephemera he has been collecting for 45 years to "start the juices going," since "nothing ever goes away." While looking for antiques in New Jersey or magazines at a small shop in Paris, Chwast has a definite rationale for all of his acquisitions: "Inspiration. Amazement," he explains.—M.R. (Page 22)

ephemera for David Kennedy of Wieden & Kennedy in Portland is anything but temporary. He has collected for 30 years, and he never throws anything away. Kennedy attributes his collecting habit to passion. "I have a passion for type and a passion for certain subjects." Along with an interest in unusual type, his related passions are American Indian imagery (part of his heritage) and oil field memorabilia recalling his childhood traveling with his father, an oil field worker. Kennedy says his collection of Indian art will surely influence his agency's upcoming commercials for the American Indian College Fund.—M.R. (Page 22)

energy emanates from the vibrant printed pieces Stout collects during his travels in the Lone Star State and Mexico and books with a human touch appeal to him, such as the wrestling posters he once found plastered on walls and telephone poles in the 1960s for local design. A native of Alpine, Texas, Stout also has a deep appreciation for the Armadillo World Headquarters, an Austin concert hall, particularly for the poster series created by "hippie artists" in the 1960s for Texas being done in San Francisco. "Instead of imitating what was created in San Francisco, work commissioned by local artists such as Jim Franklin and Micael Priest helped to give the region its own design identity." Stout's sentimental favorite is undoubtedly *The Book of Cowboys*, passed down to him by his grandfather, an authentic cowboy from Van Horn, Texas. The book explains all facets of ranch life, from saddle soap and lassos, with hundreds of illustrations and hand-written notes in the margins. "It was set in metal type and has a hand-crafted, cared-for feel," says Stout. When Texas Monthly recently ran a feature about country music, the book was his primary reference tool: "It's always with me," he says.—J.R.K. (Page 21)

enclosed are eight valuable and original trade cards and postcards from my ephemera collection...Please return them as soon as possible as I will surely not sleep well until they are back in my possession...Thanks for honoring the wishes—or tolerating the neuroses—of one more passionate collector. Regards, Greg Leeds, design director, *The Wall Street Journal*." So read Leeds' neat, nervous letter enclosed with examples of his turn of the century trade cards and postcards, each one painstakingly affixed in a binder with typeset captions. Obviously, for collectors like Leeds, ephemera is as important an ingredient in a design recipe as one's schooling and training. "These do suggest approaches and solutions to problems," he says. Leeds' interest in printers' trade cards grew over the past decade while making the rounds of postcard trade shows. While their typography ranges from classic to whimsical, the cards strike him as "surprisingly contemporary looking." Leeds admits that collecting can eventually get out of hand: "After looking at so many thousands of pieces of paper, and starting to pay incredibly high prices, you begin to change your thinking." And he has. Now he's collecting American pottery.—J.R.K. (Page 20)

phemera for me is always a souvenir. It reminds me of another time or place—past or some-times future." New York design writer Karen Chambers confesses that she has always been a collector of things with little monetary worth, but great sentimental value. She is attracted to quirky responses to design problems. "The Israeli pickle can be as a treasured spot on my bookshelf as a bookend. I kept it because I love the idea of some designer putting a pretty girl surrounded by the phallic pickles on the label." —K.C. (Page 21)

Eric Baker was up to his sizable shoulders in paper when a writer from U&C called to ask about his ephemera collections. Apparently, Baker was acting on a New Year's resolution to clear the half-ton of paper clogging his New York design studio. "It's painful to throw some of it away," he says. "I'm convinced everything I toss will become valuable some day." Baker saves anything that he feels qualifies as visual stimulus—from a flattened Coke can to foreign currency. "I'm very catholic in my approach." Having authored several books about early 20th century design, Baker feels he does have a certain nostalgia for those halcyon days, with their collection of food labels and WW II poster stamps. Baker feels that collecting also gives him a sense of order: "One watchface is beautiful. Two watchfaces will allow you to compare. With three or more, a sense of order emerges." With that, he returns to his broom and dustpan.—J.R.K. (Page 23)

phemera? It's something temporary, something that can be easily disposed of. Most things we design are ephemera. Like I always tell my printer, "Today's printing, tomorrow's trash." Some of the things that Joe Scorsone, graphic designer with Scorsone/Drueding in Philadelphia and professor at Tyler School of Art, has res-cued from oblivion are fruit crate labels. Why? "I'm trying to be as intellectual as possible, but I can't really say why." "I don't have the technology. I like the way they use type. It is a naive approach to design. They were probably done in the '20s, but I'm just guessing. They could be earlier, even as early as 1890." He continues, "Most of the label designers were anonymous, but it's interesting to think about the time taken to design something intended to be discarded. That kind of attitude is appealing to me. These took real consideration. They were beautifully and carefully designed. Perhaps it was the fact that they were ephemera that gave them freedom. Today design is more serious, it's more scrutinized." —K.C. (Page 19)

DAVID KENNEDY

JOE SCORSONE

GREG LEEDS

KAREN CHAMBERS

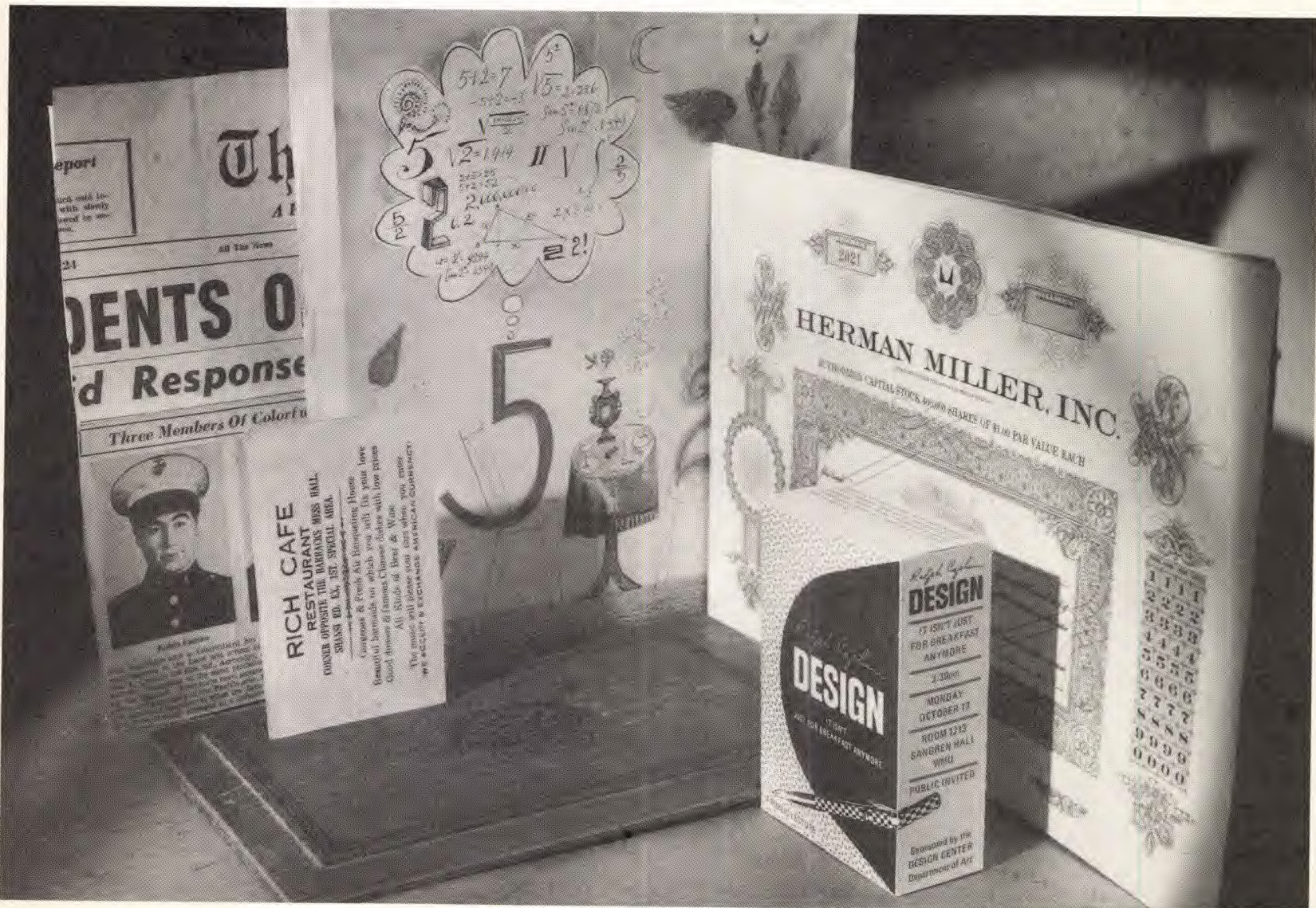
ERIC BAKER

From the Collection of
TIM GIRVIN



TIM GIRVIN
A's AND Z's: Late 18th to 19th century, cut from books. PALM FROND BOOK: Religious tract. NESTORIAN SYRIAC: 16th CENTURY BOOK OF PRAYERS. 1789 JAPANESE WOODBLOCK MAP: Printed on mulberry bark paper. SANSKRIT MANUSCRIPT: In Devanagiri. "script of the gods." TITLE PAGE: London, 1778. 16th CENTURY KORAN: Hand-drawn words.

From the Collection of
RALPH CAPLAN



RALPH CAPLAN
THE DAILY CITIZEN: Clipping featuring Caplan as one of the Leathernecks. RICH CAFE: Opposite a Marine barracks with "Beautiful Barmaids on which you will fix your love." THE NEW YORKER: Cover by Saul Steinberg from 1962. HERMAN MILLER: Stock Certificate designed by Deborah Sussman. CEREAL BOX: Used as poster for Caplan lecture. HUPMAN: Havana cigar box lid.

From the Collection of
DUGALD STERMER



DUGALD STERMER

THE MAURER: Cover of catalog for mandolins and guitars. PRAYING MANTS: From Fabre's Book of Insects, 1937 edition. THE BLICKENSDECKER: Typewriter manual. WHISKEY A BLEND: Bottle with label (for medicinal purposes). WOODSTOCK TYPEWRITER: Directions booklet. TOM MIX WESTERN SONGS: Songbook from 1935.

From the Collection of
DAVID WALTERS



DAVID WALTERS

THE MASTERPIECES OF FRENCH ART: Cover of art book purchased for cover price of \$1. INSPIRATIONAL BOOKS: Thru the Smoke of My Cigar; Shooting Stars and The Man for the Job; early 20th century pamphlets. CANADA WEST and AMERICAN INDIAN PORTRAITS: Books purchased from antique stores in Montana. Walters' birthplace.

THE COLLECTORS

Melding the collections of two colleagues at *The Boston Globe* shows contrasts in items collectors appropriate and their ideas on collecting. Holly Nixholm, editorial design director, seems to save everything and tacks things in layers on bulletin boards in the office. Of her ephemera featured here she comments, "All groceries were bought for their labels during foreign travels. Sometimes I have no idea what is in the box."

She also saves fruit wrappers, stamps, and recipes, and she carries a screwdriver to rescue knobs, dials and logos from abandoned appliances. Nixholm's collection changes as she keeps adding items to it. When one batch comes down it goes into a big envelope which she says is great to rediscover a few years later. Lynn Staley, assistant managing editor/design at *The Globe* has a highly selective approach to collecting and keeps most of her choice ephemera at home. "I kind of cling to things. I love throwing stuff away, but every now and then something attaches itself to me and I can't part with it," she explains. These things tend to be "squirreled away," but occasionally, something really good she'll display. Nixholm notes that Staley's choices seem to have an aura about them, a sense of deliberate choice. Nixholm says that her constant and various acquisitions reflect "magpie genes."—M.R. (Page 26)

Mechanical typewriters, acoustical guitars, Tom Mix arcania, and books. These are the things San Francisco-based illustrator Dugald Stermer collects. And, incidentally, printed pieces like original manuals for the typewriters, guitar catalogs (he is left-handed and only interested in acoustic guitars), and a Tom Mix songbook. Stermer relates that his interest in printed ephemera has to do exclusively with its function, although much of what he has kept is graphically and typographically interesting. "No one who ever called himself a designer ever touched that stuff," Stermer says of his typewriter manuals. "These are functional and informational. I learn from the writing itself." Ephemera, according to Stermer, can be thrown away after its original purpose has been served, and that is usually what happens to it. Stermer notes that designers earn their living by creating ephemera—last year's annual report, yesterday's newspaper, and collecting these things is "an attempt to impose immortality on what we do."—M.R. (Page 28)

MISSIONARY OF EPHEMERA IS HOW ILLUSTRATOR/DESIGNER STEVEN GUARNACCIA SEES HIS ROLE IN COLLECTING. HE HAS ALWAYS ACCUMULATED THINGS BUT ADMITS TO HAVING "COLLECTED SERIOUSLY FOR THE LAST 20 YEARS—WITH THE KNOWLEDGE THAT I WAS COLLECTING. AND I'VE BEEN COLLECTING DEEPLY FOR THE LAST TEN YEARS. DEEPLY BECAUSE I FEEL LIKE I HAVE A MISSION—TO SAVE THAT WHICH IS MEANT TO BE THROWN AWAY." WHILE GUARNACCIA BEGAN COLLECTING EPHEMERA BY MERELY PICKING UP ON THE STREET, HE NOW PURCHASES OTHER PEOPLE'S CASTOFFS. THE SCRAPBOOK ILLUSTRATION HERE WAS BOUGHT IN THE SPRING OF 1991 AT THE EPHEMERA FAIR IN ALLENTOWN, PENNSYLVANIA. TO ATTRACT GUARNACCIA'S ATTENTION, EPHEMERA MUST MAKE HIM "FEEL A LITTLE ZING. THERE ARE NO SET CRITERIA. SOMETIMES BECAUSE IT LOOKS FRESH AND I'VE NEVER SEEN ANYTHING LIKE IT BEFORE. SOMETIMES BECAUSE IT REMINDS ME OF SOMETHING I'VE SEEN BEFORE, BUT IT MUST PRODUCE THAT ELECTRIC CHARGE." THE INFLUENCE OF EPHEMERA ON GUARNACCIA'S OWN WORK IS OBLIQUE. HIS STUDIO IN NEW YORK IS "LIKE ONE BIG DISPLAY CASE." HE KEEPS PAPER

EPHEMERA IN PLASTIC SLEEVES IN BINDERS ON BOOKSHELVES. THERE ARE TOYS AND OTHER THREE-DIMENSIONAL OBJECTS IN GLASS SHOP DISPLAY CABINETS. IT SURROUNDS GUARNACCIA AT ALL TIMES AND SEEPS INTO HIS CREATIVE UNCONSCIOUS. "ON OCCASION IT HAS BEEN INSPIRATION FOR LETTERING OR COLOR CHOICES. ITS INFLUENCE OOZES OUT OF THE BOOKS. IT EMANATES INTO THE STUDIO. THE INFLUENCE DOESN'T STOP. IT FILTERS INTO THE WORK SOMEHOW."—K.C. (Page 24)

Maybe because he is a New York writer (and communications consultant), Ralph Caplan's printed selections are less part of an esthete's collection and more starting points for stories from his life. For example, his choice of a Saul Steinberg *New Yorker* cover is related to the artist seeing numerals as personalities. So does Caplan. He says, "Two and five were actually mother and son in my scenarios, but I guess that's no reason why they couldn't have a drink together as Steinberg has them doing." The cedar inner lid of a cigar box was saved because Castro gave the cigars to Caplan's father-in-law. Caplan's stint in the Marines is reflected both by the local newspaper clipping passed on to him by his parents, and by the card for a cafe opposite his barracks. For Caplan, ephemera lasts when it has personal importance.—M.R. (Page 27)

Multifarious and eclectic is how *Premiere* magazine art director David Walters describes the books and magazines stashed in the flat files of his New York office. Though the pieces on these pages represent Walter's love of the quirky typography used in turn of the century books and pamphlets, he also has an interest in work by beat poets, books on American Indians and the visual art of the 1950s and 1960s. While growing up in Montana, Walters found it imperative to develop his own library of art books because of the dearth of local museums and resources. He has made wise investments: one monograph about Marcel Duchamp purchased for \$25 is now valued at \$2000. But Walters is definitely not in it for the money: "That takes all the fun away," he says.—J.R.K. (Page 28)

Maybe Tim Girvin, principal of Tim Girvin Design in Seattle, articulates best the reason people collect: "Collecting is a way of defining interests broadly and learning from what one collects. These smaller bits of ephemera are lessons in imagination." To Girvin, ephemera "suggests a pocket or a moment in time. An etymological reference to ephemera describes it as a method of defining a certain type of fever, at least in terms of the original Greek meaning, which was 'about a day.' Ephemera is a capturing of a moment, and from the standpoint of imagination, this is the most intriguing attribute of these 'snippets' from a time and a culture."—K.C. (Page 27)

Type | and | Optics: | Where | L

The first rule of typography is simple: if it doesn't look good, it isn't.

Type and typography rely on logical optical considerations. Round letters like Os and Cs are drawn mechanically larger than squared-off letters like the E and H, so that they appear to be the same size. Type designers render horizontal strokes lighter than vertical strokes to keep them from actually looking heavier. Bottom hairlines are constructed slightly heavier than those at the tops of characters to ensure that the resulting design has a firm optical foundation. The list goes on.

Type designers labor to provide graphic designers with optically correct tools, but these tools are of diminished value if they are not, in turn, used with a sensitivity to optics on the part of graphic designers.

Optics come into play in both text and display typography. In text sizes you basically want blocks of copy to look visually correct. As type size increases, however, words and even individual letters should be considered as important aspects of graphic correctness.

With the software and tools available to us today, almost anybody can produce mechanically accurate typesetting. Creating optically correct typography, however, takes using the available tools plus something else—a sensitive eye.
Allan Haley



TEXT TYPOGRAPHY

These are examples of correct and incorrect spacing in text copy. The copy on the left not only looks better, it's also easier to read than that on the right.

Optical considerations in text typography cover such aspects as kerning, letterspacing, hanging punctuation, word spacing and line spacing.

Correct Kerning: Not all letters combine as well as others, sometimes they produce uneven or too-loose spacing when set under normal conditions. Kerning, either manual or software assisted, helps to overcome this situation. For a more in-depth look at kerning see *U&Ic* Vol. 18.1.

Incorrect Kerning: Not all letters combine as well as others, sometimes they produce uneven or too-loose spacing when set under normal conditions. Kerning, either manual or software assisted, helps to overcome this situation. For a more in-depth look at kerning see *U&Ic* Vol. 18.1.

Correct Letterspacing: The goal is to have uniform typographic color. If you squint while looking at a block of text copy, it should be an even tone of gray. If too-tight letterspacing causes dark spots to appear where letters are too close or touch, readability will suffer.

Incorrect Letterspacing: The goal is to have uniform typographic color. If you squint while looking at a block of text copy, it should be an even tone of gray. If too-tight letterspacing causes dark spots to appear where letters are too close or touch, readability will suffer.

Correct Hanging Punctuation: At sizes of 10 or 12 points a 45 pica line of type is normally perceived as just a line, with no real shape to its terminals. But if this line ends in punctuation then typographic optics should be considered. Ideally, when type is set justified periods, hyphens, commas, apostrophes and quotation marks should fall outside the right edge of the column. "Keeping such punctuation inside the column width makes the line look short."

Incorrect Hanging Punctuation: At sizes of 10 or 12 points a 45 pica line of type is normally perceived as just a line, with no real shape to its terminals. But if this line ends in punctuation then typographic optics should be considered. Ideally, when type is set justified periods, hyphens, commas, apostrophes and quotation marks should fall outside the right edge of the column. "Keeping such punctuation inside the column width makes the line look short."

Here the correct examples have word spacing adjusted to complement the design and proportions of the typeface.

Word | spacing | should | be | even.

Word spacing: Condensed typefaces, typefaces with a small x-height, and sans serif typefaces all require that word spacing be tight as well as optically even. The most efficient reading is through the process of seeing three or four words at a single glance. Sometimes this process should be aided by reducing normal word space values slightly.

Word | spacing | should | be | even.

DISPLAY TYPOGRAPHY

In display typography the list of things to be aware of is about the same, but with different emphasis: letterspacing, word spacing, alignment and line spacing.

Letterspacing

Letterspacing: As type sizes become larger the optical space between letters becomes more critical to typographic correctness. Subtle adjustments are often required to ensure that things look just right. Some people call this process kerning, others refer to it as letterfitting. What it is called doesn't matter, what it accomplishes does.

Display typography can present additional challenges. Here, how things look is much more dependent on optics rather than mechanical parameters.

Letterspacing

Display type needs to be adjusted for optical correctness.

Note that even though the first example looks correct, the spacing of the lines of type is far from mechanically perfect.

Line spacing: At text sizes, mechanical line space values are fine for producing optical correctness. But as type size increases, capital letters, as well as ascending and descending letter parts, will have an effect on the reader's perception of linespacing. Very often, lines of display type need to be adjusted from mechanical accuracy to optical correctness.

Display type needs to be adjusted for optical correctness.

Consider Optical Edges of Letters When Aligning Type.

A straightedge or computer created alignment is rarely the best answer when aligning display type.

Alignment: The correct centering and alignment of display lines is rarely a mechanical operation. Over half the lowercase alphabet, and many of the capitals, have shapes which call for optical adjustment of lines. The optical, rather than the mechanical edges of letters should be considered when aligning, or centering display lines, as in the example shown above.

What's New from ITC ITC Syndor™

ITC Syndor is a rarity among recent typeface releases. It is original, distinctive and versatile. ITC Syndor is calligraphic

without being fussy. It has the grace and the flow of form that can come only from the calligrapher's hand, but never



SAUVIGNON

THIS VINTAGE HAS CAPTURED THE ESSENCE OF THE SAUVIGNON GRAPE, RETAINING THE TRUE CHARACTER THROUGH OUR METHOD OF FERMENTATION. THIS WINE WAS AGED IN OAK BARRELS TO RETAIN ITS DELICATE NATURAL FLAVORS. CLEAN AND DRY, A PERFECT COMPLEMENT TO VEAL, POULTRY, SEAFOOD AND LIGHT PASTA DISHES.

BLANC

CHENIN BLANC

RESIDUAL SUGAR

- SWEET
- SEMI DRY
- DRY

SERVING TEMPERATURE

- ROOM TEMP.
- COOL (50°)
- COLD (40°)

SERVING SUGGESTIONS

- APERITIF
- CHEESE
- POULTRY
- LIGHT PASTA

Photography by Matthew Klein

ITC Syndor
Book

ITC Syndor
Medium

sacrifices versatility and functionality for artistic expression. ITC Syndor is almost, but not quite, a serif-less face. A shadow

of the calligrapher's hand is seen in the serif-like beginnings and endings to character strokes. These small "demi-serifs"



CHARDONNAY

These special Chardonnay grapes are harvested exclusively from vineyards in the prestigious North Coast wine growing region. We have vinted a fresh, fruity wine that emphasizes the true flavor of the grapes. Ready to drink, it will retain its excellent flavor for several years.

White Zinfandel

Our winery is located in the historic Western Valley, a region which is recognized as one of the world's finest wine producing areas. We invite you to enjoy the hand picked fruits of our labor.

aid the eye in its horizontal movement across the page, and provide a subtle design quality that sets this new type style apart from other designs.

Open counters, subtle contrast in stroke thickness, and simple character shapes also ensure high levels of readability at small sizes and from modest resolution printers.

ITC Syndor's straightforward, honest quality and touch of personality make it ideal for business and presentation graphics. It is equally well suited to text copy in virtually any application, especially those in which economy of space is important.

Hans Edward Meier, the distinguished designer of ITC Syndor, was born in 1922, near Zürich, Switzerland. He was educated to be an illustrator and graphic designer, but calligraphy and typography became his passions.

Meier's first professional jobs were as a graphic designer and typographer. But when he was 30 the school of design in

Zürich invited Meier to teach calligraphy, lettering and typography. He accepted without hesitation. Although teaching

What's New from ITC **ITC Syndor**



Merlot

Our 1989

Merlot is a warm and charming wine, smooth, rich and refined.

A pronounced black currant aroma mingles with a hint of fresh ground black pepper. It should mature for an additional few years.

This wine goes well with beef and lamb dishes, grilled pork and spicy seafood dishes.

OUR DRY BURGUNDY HAS brilliant ruby hues and a rich, complex bouquet. It has been patiently aged and then binned on the cork, to develop a luscious,

BURGUNDY *full bodied*

flavor. For many years, we have made a special Burgundy in necessarily limited quantities. With the somewhat increased availability of the finest grapes from some of the premier vineyards, we can now offer a special release of these fine, dry wines.


ITC Syndor
Medium

ITC Syndor
Medium Italic

demanded much time and attention, it also allowed Meier to devote some of his energy to writing and type design. His

first typeface, Syntax, which he produced for the Stempel Type Foundry in Frankfurt, Germany, and was later released by

Linotype, has been a favorite among calligraphers and typographers for many years. Barbedor is his later script which is available from Linotype-Hell. According to Meier, Syndor's name derives from the combination of names from those two previous designs.

ITC Syndor is available in Book, Medium and Bold weights with corresponding Italics. Small caps have been created for the Book and Medium weights. Oldstyle figures are available for the Roman and Italic designs in all weights. Only licensed ITC Subscribers are authorized to reproduce, manufacture and offer for sale these and other ITC typefaces shown in this issue. This license is your guarantee of  authenticity.

These new typefaces will be available to the public on or after February 17, depending on each manufacturer's release schedule.

Zinfandel

Residual Sugar

sweet

semi dry

dry

Serving Temperature

room temp.

cool (50°)

cold (40°)

Serving Suggestions

aperitif

cheese

beef/lamb

poultry

PINOT NOIR COMBINES HANDPICKED FRUIT WITH TRADITIONAL WINEMAKING TECHNIQUES AND IS AGED IN OAK BARRELS.

P I N O T

PINOT NOIR HAS AROMAS OF FRUIT AND SPICES. FLAVORS OF CHERRIES PRECEDE A LINGERING FINISH. THIS WINE GAINS COMPLEXITY WITH AGE.

N O I R

DELICIOUS WHEN SERVED WITH GAME BIRDS, SALMON, LAMB, BEEF AND SOFT RIPENED CHEESES.

**ITC Syndor
Bold**

**ITC Syndor
Bold**



Typeface Collection

THE TYPEFACES SHOWN ON THESE PAGES REPRESENT THE COMPLETE COLLECTION OF ITC TYPEFACES AS OF FEBRUARY 20, 1992.

A ITC American Typewriter®

Light
Light Italic
Medium
Medium Italic
Bold
Bold Italic
Light Condensed
Medium Condensed
Bold Condensed

ITC ANNA™

ITC Avant Garde Gothic®

Extra Light
Extra Light Oblique
Book
Book Oblique
Medium
Medium Oblique
Demi
Demi Oblique
Bold
Bold Oblique
Book Condensed
Medium Condensed
Demi Condensed
Bold Condensed

B ITC Barcelona®

Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Heavy
Heavy Italic

ITC Bauhaus®

Light
Medium
Demibold
Bold
Heavy

ITC BEE/KNEES™

ITC Benguiat®

Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Book Condensed
Book Condensed Italic
Medium Condensed
Medium Condensed Italic
Bold Condensed
Bold Condensed Italic

ITC Benguiat Gothic®

Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Heavy
Heavy Italic

ITC Berkeley Oldstyle®

Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

ITC Bookman®

Light
Light Italic
Medium
Medium Italic
Demibold
Demibold Italic
Bold
Bold Italic

C ITC Caslon No. 224®

Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

ITC Century®

Light
Light Italic
Book
Book Italic
Bold
Bold Italic
Ultra
Ultra Italic
Light Condensed
Light Condensed Italic
Book Condensed
Book Condensed Italic
Bold Condensed
**Bold Condensed Italic
Ultra Condensed
Ultra Condensed Italic**

ITC Cheltenham®

Light
Light Italic
Book
Book Italic
Bold
Bold Italic
Ultra
Ultra Italic
Light Condensed
Light Condensed Italic
Book Condensed
Book Condensed Italic
Bold Condensed
**Bold Condensed Italic
Ultra Condensed
Ultra Condensed Italic**

ITC Clearface®

Regular
Regular Italic
Bold
Bold Italic
Heavy
Heavy Italic
Black
Black Italic

ITC Cushing®

Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Heavy
Heavy Italic

E ITC Élan®

Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

ITC Eras®

Light
Book
Medium
Demi
Bold
Ultra

ITC Esprit®

Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

F ITC Fenice®

Light
Light Italic
Regular
Regular Italic
Bold
Bold Italic
Ultra
Ultra Italic

ITC Flora®

Medium
Bold

ITC Franklin Gothic®

Book
Book Italic
Medium
Medium Italic
Demi
Demi Italic
Heavy
Heavy Italic
Book Condensed
Book Condensed Italic
Medium Condensed
Medium Condensed Italic
Demi Condensed
Demi Condensed Italic
Book Compressed
Book Compressed Italic
Demi Compressed
Demi Compressed Italic
Book X-Compressed
Demi X-Compressed

Friz Quadrata

Friz Quadrata
Friz Quadrata Bold

G ITC Galliard®

Roman
Italic
Bold
Bold Italic
Black
Black Italic
Ultra
Ultra Italic

ITC Gamma®

Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

ITC Garamond®

Light
Light Italic
Book
Book Italic
Bold
Bold Italic
Ultra
Ultra Italic
Light Narrow
Light Narrow Italic
Book Narrow
Book Narrow Italic
Bold Narrow
Bold Narrow Italic
Light Condensed
Light Condensed Italic
Book Condensed
Book Condensed Italic
Bold Condensed
**Bold Condensed Italic
Ultra Condensed
Ultra Condensed Italic**

ITC Giovanni™

Book
Book Italic
Bold
Bold Italic
Black
Black Italic

ITC Golden Type™

Original
Bold
Black

ITC Goudy Sans®

Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

I ITC Isadora®
Regular
Bold

ITC Isbell®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Heavy
Heavy Italic

Italia
Book
Medium
Bold

J ITC Jamille®
Book
Book Italic
Bold
Bold Italic
Black
Black Italic

K ITC Kabel®
Book
Medium
Demi
Bold
Ultra

ITC Korinna®
Regular
Kursiv Regular
Bold
Kursiv Bold
Extra Bold
Kursiv Extra Bold
Heavy
Kursiv Heavy

L ITC Leawood®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

ITC Lubalin Graph®
Extra Light
Extra Light Oblique
Book
Book Oblique
Medium
Medium Oblique
Demi
Demi Oblique
Bold
Bold Oblique

M ITC Mendoza Roman™
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic

ITC Mixage®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

ITC Modern No. 216®
Light
Light Italic
Medium
Medium Italic
Bold
Bold Italic
Heavy
Heavy Italic

ITC Mona Lisa Recut™

N ITC New Baskerville®
Roman
Italic
Semi Bold
Semi Bold Italic
Bold
Bold Italic
Black
Black Italic

ITC Newtext®
Light
Light Italic
Book
Book Italic
Regular
Regular Italic
Demi
Demi Italic

ITC Novarese®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Ultra

O ITC Officina Sans™
Book
Book Italic
Bold
Bold Italic

ITC Officina Serif™
Book
Book Italic
Bold
Bold Italic

P ITC Pacella®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

ITC Panache®
Book
Book Italic
Bold
Bold Italic
Black
Black Italic

Q ITC Quay Sans™
Book
Book Italic
Medium
Medium Italic
Black
Black Italic

ITC Quorum®
Light
Book
Medium
Bold
Black

S ITC Serif Gothic®
Light
Regular
Bold
Extra Bold
Heavy
Black

ITC Slimbach®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

ITC Souvenir®
Light
Light Italic
Medium
Medium Italic
Demi
Demi Italic
Bold
Bold Italic

ITC Stone Informal®
Medium
Medium Italic
Semi Bold
Semi Bold Italic
Bold
Bold Italic

ITC Stone Sans®
Medium
Medium Italic
Semi Bold
Semi Bold Italic
Bold
Bold Italic

ITC Stone Serif®
Medium
Medium Italic
Semi Bold
Semi Bold Italic
Bold
Bold Italic

ITC Studio Script™

ITC Symbol®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

ITC Syndor™
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic

T ITC Tiepolo®
Book
Book Italic
Bold
Bold Italic
Black
Black Italic

ITC Tiffany
Light
Light Italic
Medium
Medium Italic
Demi
Demi Italic
Heavy
Heavy Italic

U ITC Usherwood®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

V ITC Veljovic®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

W ITC Weidemann®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

Z ITC Zapf Book®
Light
Light Italic
Medium
Medium Italic
Demi
Demi Italic
Heavy
Heavy Italic

ITC Zapf Chancery®
Light
Light Italic
Medium
Medium Italic
Demi
Bold

ITC Zapf International®
Light
Light Italic
Medium
Medium Italic
Demi
Demi Italic
Heavy
Heavy Italic

ITC Arabic

ITC Latif™

| | |
|-----------------|---------------|
| لطيف أبيض | LIGHT |
| لطيف أبيض مائل | LIGHT ITALIC |
| لطيف متوسط | MEDIUM |
| لطيف متوسط مائل | MEDIUM ITALIC |
| لطيف أسود | BOLD |
| لطيف أسود مائل | BOLD ITALIC |

ITC Boutros Setting™

| | |
|----------------------|---------------|
| بطرس صحفي أبيض | LIGHT |
| بطرس صحفي أبيض مائل | LIGHT ITALIC |
| بطرس صحفي متوسط | MEDIUM |
| بطرس صحفي متوسط مائل | MEDIUM ITALIC |
| بطرس صحفي أسود | BOLD |
| بطرس صحفي أسود مائل | BOLD ITALIC |

ITC Boutros Modern Kufic™

| | |
|---------------------------|---------------|
| بطرس كوفي حديث أبيض | LIGHT |
| بطرس كوفي حديث أبيض مائل | LIGHT ITALIC |
| بطرس كوفي حديث متوسط | MEDIUM |
| بطرس كوفي حديث متوسط مائل | MEDIUM ITALIC |
| بطرس كوفي حديث أسود | BOLD |
| بطرس كوفي حديث أسود مائل | BOLD ITALIC |

ITC Boutros Calligraphy™

| | |
|-----------------------|---------------|
| بطرس مسطرة أبيض | LIGHT |
| بطرس مسطرة أبيض مائل | LIGHT ITALIC |
| بطرس مسطرة متوسط | MEDIUM |
| بطرس مسطرة متوسط مائل | MEDIUM ITALIC |
| بطرس مسطرة أسود | BOLD |
| بطرس مسطرة أسود مائل | BOLD ITALIC |

ITC Boutros Kufic™

| | |
|----------------------|---------------|
| بطرس كوفي أبيض | LIGHT |
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ITC Eras Contour®

ITC Fat Face®

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ITC Franklin Gothic Outline®

ITC Franklin Gothic Outline Shadow®

ITC Franklin Gothic Contour®

ITC Gorilla®

ITC Grizzly®

ITC Grouch®

ITC Honda®

ITC Kabel Outline®

ITC Kabel Contour®

ITC Korinna Bold Outline®

ITC MACHINE®

ITC MACHINE BOLD®

ITC/LSC Manhattan®

ITC Milano Roman®

ITC NEON®

ITC PIONEER®

ITC Ronda Light®

ITC Ronda®

ITC Ronda Bold®

ITC Serif Gothic Bold Outline®

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ITC Tom's Roman®

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TECH talk

by Barry Zuber

Software

Speed Up Production

The creation of monster-size PostScript® files can take hours to print and tie up your computer needlessly while importing images into your application. **InterSep** by Archetype dramatically increases productivity when using PostScript files. InterSep automatically stores and organizes all of your PostScript files in a picture database. Because it works transparently with existing Mac and PC applications, InterSep is easy to learn. An entire production department can be up and running in minutes. For Macintosh and IBM/compatibles. Starts at \$3000. Archetype Inc., 100 Fifth Avenue, Waltham, MA 02154. (617) 890-7544. For more information, circle 380 on reader service card.

Color Separations on the Desktop

The newest release of InSight Systems' award-winning process color separation program is **Publishers Prism™ 4.0**. Built on the premise that a color separation program should be able to process any printable PostScript page, Publishers Prism is totally independent of any application specific program. This means that if you can print it on a PostScript printer, Publishers Prism can produce four-color separations from any program and platform, including PCs, Macintosh®, Amiga® or Unix workstations. The program generates color traps automatically and provides sophisticated color correction control. \$695 with six month money back guarantee. InSight Systems, Inc., 10017 Coach Road, Vienna, VA 22181. (703) 938-0250. For more information, circle 381 on reader service card.

Text Manipulation

Broderbund® has announced **version 2.0 of TypeStyler**, its award-winning text manipulation program. Version 2.0 is System 7 savvy and offers users a variety of sophisticated enhancements, from letter fusion to 24-bit color support. TypeStyler can create artwork using tools that bend, squeeze, stretch, twist and rotate text and easily customize any attribute of a type style. To create editable artwork, TypeStyler converts TrueType and PostScript fonts on the fly, saving users time and hard disk space. TypeStyler comes bundled with Adobe Type Manager™ and 13 typefaces from the Adobe Type Library including Courier, Times Roman, Gill Sans and Symbol. For Macintosh. \$219.95, upgrade \$25. Broderbund Software, Inc., 500 Redwood Boulevard, Novato, CA. 94948-6121. (415) 382-4400. For more information, circle 382 on reader service card.

FreeHand Opens Illustrator Drawings

Altsys® Corporation has announced **version 2.0 of EPS Exchange** that allows Aldus FreeHand® users to open and edit Adobe Illustrator 88™ or Adobe Illustrator® 3 documents. The earlier version of EPS Exchange converted FreeHand documents into Illustrator 88 and 3 formats. EPS Exchange 2.0 opens the door for file conversion in both directions and provides a complete bridge between two of the most popular Macintosh® PostScript® language illustration programs. For Macintosh. Upgrade free, new software \$149. Altsys Corporation, 269 W. Renner

Road, Richardson, TX 75080. (214) 680-2060. For more information, circle 383 on reader service card.

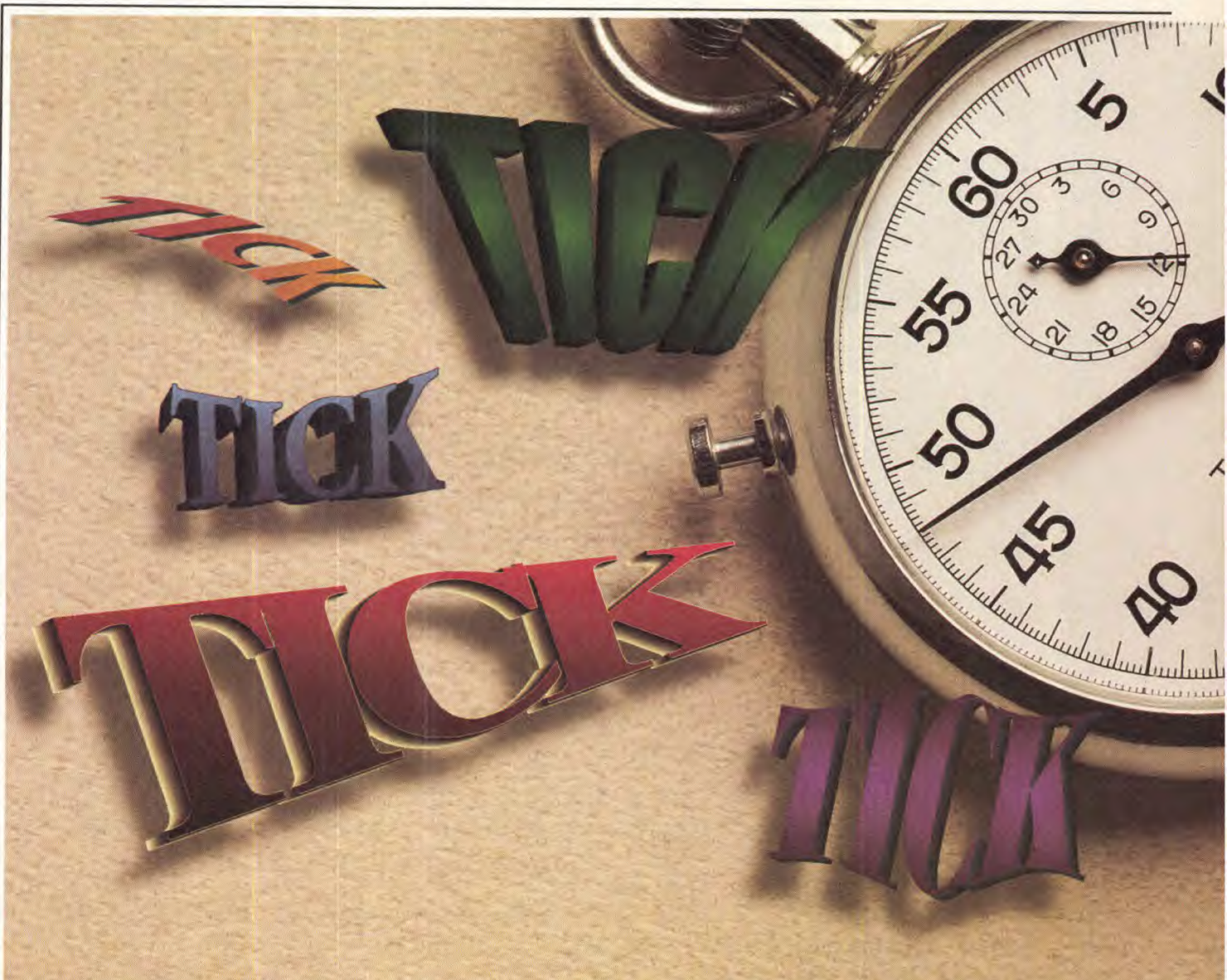
New Word for Macintosh and Windows

Microsoft Corporation has announced **version 5.0** of their word processing program for the Macintosh. Version 5.0 offers new features such as an integrated grammar checker, drag-and-drop text, drawing tools, voice annotation and a new Print Merge Helper. In addition, version 5.0 takes full advantage of System 7.0 with Publish and Subscribe, Balloon Help, TrueType™ and support for

AppleEvents™ For Macintosh. \$495, upgrade \$129. Microsoft Corporation, One Microsoft Way, Redmond, Washington 98052-6399. (206) 882-8080. For more information, circle 384 on reader service card.

Besides Word for the Macintosh, Microsoft has begun shipping **Word for Windows version 2.0**. Word version 2.0 has an impressive list of features that give it capabilities similar to its Macintosh cousin, such as Print Merge Helper, automatic envelope printing, charting, drawing tools, equation editor and drag-and-drop. Word 2.0 also sup-

continued on page 44



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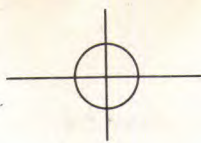
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| <small>TypeStyler is a trademark and Broderbund is a registered trademark of Broderbund Software, Inc. Adobe Type Manager is a registered trademark of Adobe Systems, Inc. Copyright © 1990-1992 Broderbund Software, Inc. 500 Redwood Blvd. Novato, CA 94948-6121. All rights reserved.</small> | | | | Grand Total | \$ |

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NEW YEAR RESOLUTIONS

1 More new fonts. We will be adding many new releases from some of the most popular libraries like Adobe, Bitstream, E&F, ITC, Letraset, Linotype and Monotype as well as from some of the smaller foundries like Letter-Perfect, The Font Bureau and Treacyfaces. Some new ones:

| | |
|-----------------------|---------------------|
| ITC Syndor | Fairfield |
| Centaur <i>Spring</i> | Oz handicraft PLAZA |
| ENVIRO Arrus | <i>Bronx</i> |

2 New exclusives. To date, we carry better than 700 fonts that are exclusive to, or available only at FontHaus. New ones are arriving regularly like Torino Modern and ATF Raleigh Gothic from Panache Graphics. Natural fact, most fonts used in this page ad are exclusive to FontHaus. Following is a sampling of Some of our newest arrivals:

| | |
|---|------------------------------|
| Foundry Oldstyle | Brünnhilde ITC ANNA |
| Radiant CONDENSED | ESCORIAL |
| Kis·Janson | ATF Raleigh Gothic CONDENSED |
| Commarca | Sierra Goldwater |
| DEMONSTRATOR Condensed | <i>Phyllis</i> TRIOLIGHT |
| Praxis HAMILTON Gothic Triple CONDENSED | Swift Triple CONDENSED ROMAN |
| Torino MODERN | AARDVARK |
| GOUDY STOUT | Airedale & Airedale Bold |

3 Free shipping. As of January, 1992, we will be offering free ground service to anywhere in the United States. Free overnight service on all domestic orders over \$500.

4 Bigger discounts. Compare our prices for Adobe and Bitstream fonts with all other licensed resellers. You will find that we are among the lowest in the industry. As an example:

Adobe lists Adobe Minion (disk pkg. 143) at \$370. FontHaus lists the same package at \$239—save over 35%.
Bitstream single weights \$40; 4 or more weights \$25 each! We discount full libraries as well; disk or CD-ROM. Call us for a quote.

5 Specials. Through March, 1992, orders over \$500 earn a \$75 credit toward the next font order. Throughout the new year, we will have many specials (some unpublished) on many of our fonts. Call us for more details.

6 New hours. We are now keeping our lines open to 8:00 pm (EST) Monday through Friday in order to better service our designers West of the East coast.

7 International Agents. We are growing! In 1992, FontHaus fonts can now be found in Canada, Britain and Europe.

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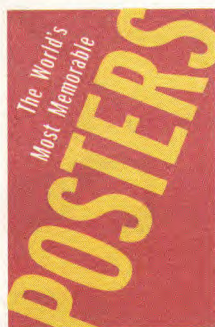
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ITC CENTER
EXHIBITION SCHEDULE

■ ■ ■ ■ ■
FEBRUARY 11 - MARCH 26
GALLERY I



This sixth annual exhibition of contemporary posters was coordinated by the United Nations Educational Scientific and Cultural Organization (UNESCO) and Design International (Tiburon, CA). ■ In a two-tiered selection process, international competitions were held in 20 countries and the 20 winning posters from each were sent to Paris for the international judging. ■ A selection of the international competition winners from Western and Eastern Europe, the Middle East and the United States will be displayed at the ITC Center.

■ ■ ■ ■ ■
APRIL 8 - MAY 21
GALLERY I



Music Television has changed the way we look at television as well as the way we listen to music. ■ The creators of MTV's on-air graphics, print promotions and trade and consumer advertising fuse innovative design and irreverent humor in solving traditional communications problems. ■ MTV's consistent quality in all areas of design have earned it the 1991 Design Leadership Award from the American Institute of Graphic Arts. ■ The award will be presented to MTV in New York this Spring.

■ ■ ■ ■ ■
Open Monday - Friday ■ Hours: Noon - 5:00 p.m.,
Tuesday until 8:00 p.m. ■ (Closed April 17)
Admission: Free

TECH
talk

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ports Object Linking and Embedding (OLE). With OLE, when you click on a graphic that was imported into Word 2.0, the program that created the graphic is automatically launched to make changes. For IBM/compatibles. \$495, upgrade \$129. Microsoft Corporation, One Microsoft Way, Redmond, WA 98052-6399. (206) 882-8080. For more information, circle 385 on reader service card.

PhotoFinish by ZSoft

ZSoft® Corporation has introduced **PhotoFinish**,™ a new image editing program that combines painting tools with powerful photo retouching capabilities. PhotoFinish can create and edit 24-bit true-color images with up to 16.7 million colors. The program features scanner control for most popular scanners and video capture boards, sophisticated filters and image editing controls, special effects and painting tools such as airbrush, smear, tint and blend. For IBM/compatibles and requires Windows 3.0. \$199. ZSoft Corporation, 450 Franklin Road, Suite 100, Marietta, GA 30067. (404) 428-0008. For more information, circle 386 on reader service card.

Electronic Art Service

Dynamic Graphics, Inc. offers an electronic art subscription service for both the Macintosh and IBM PC. **Electronic Clipper**™ offers subscribers black & white and color artwork provided in TIFF and EPS file formats. **Designer's Club**® offers newly created custom art plus artwork specially selected from previous Clipper® and Print Media Service® hard copy issues. Each subscription includes an easy-to-use interactive indexing program to find the art you need plus a printed index and how-to supplements. Macintosh and IBM/compatible formats. Monthly subscription to Electronic Clipper: \$67.50; monthly subscription to Designer's Club: \$49.50. Dynamic Graphics, Inc., 6000 N. Forest Park Drive, Peoria, IL 61656-1901. (800) 255-8800, (309) 688-8800. For more information, circle 387 on reader service card.

Multimedia

Action! for Moving Presentations

Action! is the new presentation program from MacroMind that takes users beyond static slide-based presentations. With Action!, users create screens with moving text, graphics and sound. Action! comes with 120 predefined templates where users place text and graphics to produce instant moving presentations. The program comes bundled with two 10-second sound-effect clips and four pieces of 30-second music clips. Action! can import and display animated sequences created using MacroMind Director on the Macintosh. For IBM/compatibles. \$495. MacroMind, 600 Townsend Street, San Francisco, CA 94103. (415) 442-0200. For more information, circle 388 on reader service card.

Digital Video

Adobe Systems Inc., has begun shipping its new digital video software for the Macintosh, **Adobe Premiere**.™ The new program enables users to combine video footage, audio recordings, animation, still images and graphics to create high-quality digital movies right on the Macintosh. Digital video is expected to be used in many applications including interactive documentation, video newsletters, marketing and sales presentations, advertising comps, interactive kiosks, training, education and video production. For Macintosh. \$495. Adobe Systems Inc., 1585 Charleston Road, Mountain View, CA 94039-7900. (800) 833-6687, (415) 961-4400 For more information, circle 389 on reader service card.

Matrox® Video Products Group has announced a desktop video production system on the PC. The **Matrox Personal Producer**™ allows you to assemble and edit video, sound, graphics, titles and digital video effects under the Windows interface. The Personal Producer catalogs and trims video, audio and graphics and arranges the clips on visual timelines in the Storyboard. For IBM/compatibles. \$2995. Matrox Electronic Systems, Ltd., 1055 St. Regis Boulevard, Dorval, Quebec, Canada H9P 2T4. (800) 361-4903, (514) 685-2630. For more information, circle 390 on reader service card.

Software for NeXT Computers

NeXT,™ Inc. has announced several graphic design and publishing programs for its family of workstations. The announcement includes: **Illustrator**® **3.0** for illustration by Adobe Systems: (415) 961-4400; **Virtuoso**™ for illustration by Altsys Corporation: (214) 680-2060; **Arts & Letters Graphics Composer**™ for illustration and clip art by Computer Support Corporation: (214) 661-8960; **Pixel Magician**™ by Bacchus Software Systems for file conversion: (213) 820-9145; and **GammaScan!**™ for high-resolution color scanning by Chromagrafx Imaging Systems, Inc.: (516) 273-5708. In addition, there is available **FrameMaker 3.0** for document publishing by Frame Technology: (408) 428-6121; **uShare**™ for linking Macintosh computers with NeXT systems by Information Presentation Technologies, Inc.: (805) 541-3000; **Concurrence**™ for presentations by Lighthouse Design, Ltd.: (301) 907-4621; and **TopDraw**™ version 2.0 for drawing and business graphics by Media Logic Inc. (213) 573-7575. NeXT has also announced the availability of **PasteUp**™ for page layout by RightBrain Software: (415) 326-2974; **ScanTastic**™ for color scanning from different vendors by Second Glance: (714) 855-2331; and **Create**™ for use in drawing and text creation by Stone Design: (505) 345-4800. For more information, circle 391 on reader service card.

Hardware

New Apple Computers

Apple® Computer has introduced two new high-end computers that extend the

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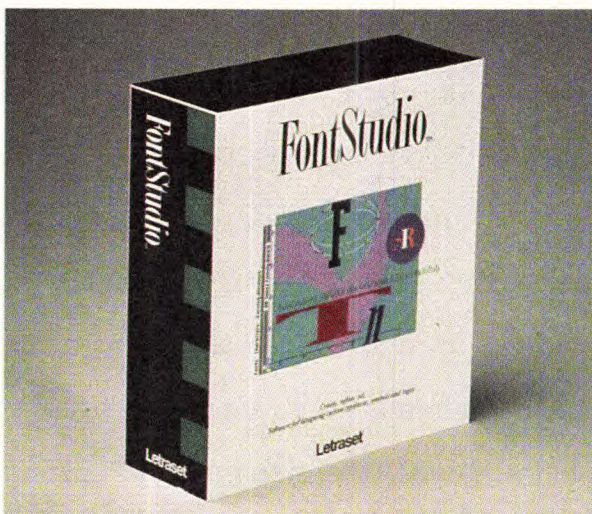
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any size using Adobe Type Manager™ (ATM), the TrueType™ rasterizer or FontStudio's internal rasterizer.

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Absolutely everything is clear. You can buy every font related software program on the market or you can purchase FontStudio and be in business. And if that isn't enough to convince you, maybe this will—purchase FontStudio between June 1 and August 31, 1991 and receive a \$50 rebate from Letraset!

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Recycle!

Recycle!, the 1990-91 Herb Lubalin International Student Design Competition, challenged students to create a public awareness campaign piece aiming to encourage recycling activities in their communities. **Recycle!** attracted the most entries in the contest's seven-year

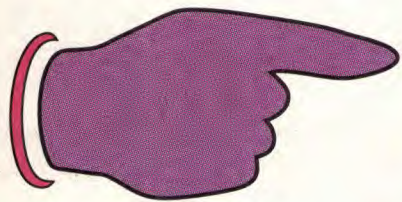
history: nearly 2000 students in 35 countries participated in the competition, which was established in memory of one of ITC's founders, and the co-creator and first designer of *U&Ic*.

! The design brief for the competition provided more flexibility than is usually made available in professional design projects, with no design or format guidelines given, apart from size and weight restrictions. The only required text was the headline, **Recycle!**, and information about whom to contact for more information about local recycling efforts. Given this freedom, students submitted all manner of posters, games, sculptures, books, brochures, T-shirts, packaging and logo designs. ■ In evaluating the entries, the jurors: **Sheila Levrant de Bretteville** (Yale University, New Haven, CT); **McRay Magleby** (Brigham Young University, Provo, UT); **Alan Peckolick** (Peckolick Inc., New York City); and **Erik Spiekermann** (MetaDesign, Berlin) were asked to focus on the quality of the concept, relevance of the solution to the design brief and excellence in design and use of typography. In addition to assessing these criteria, jurors found themselves examining students' demonstration of basic recycling principles such as the reuse of existing items in new or different ways and manufacturing new products from previously used materials. ■ As designers who create packaging and consumer items, the jurors felt the role of designers is to be environmental advocates, and encourage their clients to manufacture "environmentally friendly" products and packaging; inherent in any recycling activity is the avoidance of the purchase and use of materials that are not biodegradable. As such, elaborately constructed entries using newly manufactured materials, as opposed to entries which used previously existing items, tended to be excluded from the final round of judging. Jurors also voiced concern about submissions that were mounted on non-degradable foam board. ■ Several students explored reusing old items in new ways. A number of entries employed messages prepared in "ransom-note" typography, re-using type that was previously used in other printed jobs. Another entry actually recycled an issue of *U&Ic* by superimposing a recycling message on the cover. Some entries utilized similar images to convey their points: One poster entry pictured side-by-side photos of Marilyn Monroe and Madonna to playfully suggest a "recycled" persona. —Laurie Burns

The first prize and 1991 Herb Lubalin Medal were awarded to **Thomas Machek** (College of Applied Arts, Prague, Czechoslovakia). Honorable Mention awards were given to: **Ginger J. Brown** (Massachusetts College of Art, Boston, MA); **Elaine**

Kwong (San Jose State University, San Jose, CA); **Patricia A. Lorin** (San Jose State University, San Jose, CA); **Ann Wood Price** (George State University, Atlanta, GA); **Robert Tombs** (Yale School of Art, New Haven, CT); and **Shauna Vineberg** (School of Visual Arts, New York, NY).

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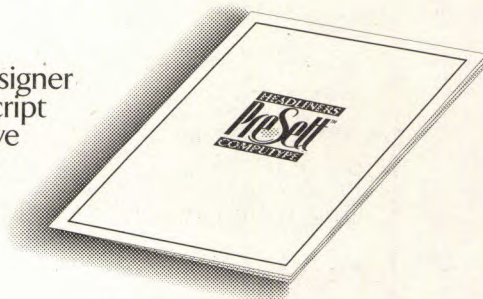
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Who's New at ITC

New ITC Subscribers* Include:



Aim Graphics, Inc.

Aim Graphics, Inc. (Chesterfield, Missouri), a custom software developer for the video and print graphics markets, has recently signed an agreement with International Typeface Corporation (ITC) enabling Aim Graphics to use ITC® typeface designs in its computer animation systems. ITC typeface designs are made into three dimensional models and used in animation for film and video.

Aim Graphics, Inc.
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Chesterfield, MO 63017
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England
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dtpTypes Limited

dtpTypes Limited (West Sussex, England), under a newly signed agreement with International Typeface Corporation (ITC), is expanding its current library of fonts to include ITC® typeface designs in its software and font products. dtpTypes' products are available in both PCL™ and PostScript® formats for IBM PC® and Apple Macintosh® computers.

dtpTypes Limited
13 Nurserylands
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West Sussex RH11 8RH
England
(0293) 615 469



TypoGabor

TypoGabor (Paris, France) has signed an agreement with International Typeface Corporation (ITC) to produce and sell ITC® typeface designs. Based on twenty years of typographical experience, TypoGabor markets the ITC typeface designs in PostScript® Type 1 format.

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power of the Macintosh family. The two models are the **Quadra™ 700**, a high performance desktop Macintosh, and the **Quadra™ 900**, a high performance tower design built with networking and expandability in mind. Both models have graphics subsystems built-in on the logic board and can deliver 24-bit color with specific monitors. The Quadra line also has built-in networking to support Ethernet and Apple LocalTalk®. The Quadra 700 has two NuBus slots to receive expansion cards while the Quadra 900 has five slots. Quadra 700 \$6399-\$7699, Quadra 900 \$8499-\$9199. Apple Computer, Inc. Apple Computer, Inc., 20525 Mariani Avenue, Cupertino, CA 95014. (408) 996-1010. For more information, circle 392 on reader service card.

Macintosh Quadra Monitor Support

Looking for a high-quality 24-bit color monitor for your new Macintosh Quadra? Then look at the **Color Pivot™** display from Radius Inc.™ The Color Pivot is a full-page, dual orientation color monitor that displays 24-bit color through the built-in video card of the Quadra series. This means you don't have to buy a graphics card to display true-color images (images containing up to 16.7 million colors). The 15-inch monitor displays color documents in either portrait or landscape orientation. Users can manipulate text and graphics in a mode best suited to their needs. The Color Pivot also supports the Macintosh IIfx and IIfx. \$1549. Radius Inc., 1710 Fortune Drive, San Jose, CA 95131. (408) 434-1010. For more information, circle 393 on reader service card.

Macintosh Upgrade

Wish you could upgrade your Macintosh II series computer to the performance of the new Quodras? Now you can with the **Radius Rocket 25i** accelerator. The Rocket 25i gives Macintosh II users Quadra performance for a fraction of the price. At \$1499, the Rocket 25i preserves your investment while giving you the performance required for graphic design, image processing and prepress applications. For Macintosh. \$1499. Radius Inc., 1710 Fortune Drive, San Jose, CA 95131. (408) 434-1010. For more information, circle 394 on reader service card.

New IBM Multimedia PS/2

IBM has announced an exciting new PS/2 specifically targeted to the growing multimedia market, the **Ultimedia Model 57 SLC**. The system comes out of the box ready to go for developing or playing back multimedia applications. The Ultimedia Model 57 has a high-performance 386 SLC processor, 4 MB RAM, 80 MB SCSI hard disk, XGA graphics card, 16-bit digital audio for recording and playback, audio compression and decompression, built-in speakers, built-in CD-ROM player and supports Digital Video Interactive (DVI). On the software side, the Model 57

SLC ships with OS/2 R, Microsoft® Windows with multimedia extensions and DOS 5.0. \$5995. IBM Corporation, Old Orchard Road, Armonk, NY 10605. (800) 426-2468. For more information, circle 395 on reader service card.

Fonts

New Pen Tool Features and Multiple Master Fonts

Another product announcement from Altsys is a **version 3.5 of Fontographer®**. The new version of this type design and editing program supports pressure-sensitive pen tool support and Adobe System's Multiple Master font technology. In addition, Fontographer 3.5 provides users with the ability to change weight on an entire font. Fontographer is a specialized graphics editor that produces PostScript® language fonts for the Macintosh, IBM/compatibles and NeXT workstations as well as TrueType™ fonts for the Macintosh and PC. For Macintosh. Upgrade \$40-75, new software \$495. Altsys Corporation, 269 W. Renner Road, Richardson, TX 75080. (214) 680-2060. For more information, circle 396 on reader service card.

Printers

The **LaserPix 3.0™** graphic board upgrades standard 300 dots-per-inch laser printers to an effective resolution of 2400 dots-per-inch. For a reasonable cost, PC users can produce photographic output of halftone quality. The product consists of two boards: the controller board in the PC and the laser interface board in the printer. For IBM/compatibles. \$1495. XLI Corporation, 200 West Cummings Park, Suite 24, Woburn, MA 01801. (800) 338-0506. (617) 932-3449. For more information, circle 397 on reader service card.

Workgroup Printing

Hewlett-Packard has begun shipping a fast printer for Macintosh-based workgroups. The HP LaserJet IIISi™ is ideal for use in a shared-printer Macintosh environment producing pages with text and graphics at 17 pages-per-minute. The RISC-based LaserJet IIISi uses Hewlett Packard's Resolution Enhancement™ technology to eliminate jagged edges with a resolution of 300 dots-per-inch. The printer comes complete with built-in Adobe PostScript, an AppleTalk interface card, five megabytes of memory and two 500-sheet paper trays to stagger-stack different jobs. Every job sent to the printer is offset by up to 1 inch from the next so that multiple users can quickly find their documents. \$5495. Hewlett-Packard Company, 11311 Chinden Boulevard, Boise, Idaho 83707. (800) 752-0900. For more information, circle 398 on reader service card.

Trends

New Ventures

Quark Inc. and Linotype-Hell have announced a 10-year agreement for the

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Our first issue covered **Legibility & Type, Font Hinting, Defining Public Domain Fonts, Mixing Type & Creating Outlines Kerning Pairs, Creating a Print-To-Disk PostScript File, New Fonts From The Foundries, Cross Licensing Libraries** and more.

The next issue will focus on Adobe's new **Multiple Masters** Font technology. Other stories will cover **Type Education, Type and The Law, The Service Bureau, Marketing Your Own Typeface, Designers Using Type, What A Typographer Would Do...** and a new Column: **Type Tricks**. Contributing writers will include: Mark Batty, Allan Haley, Cynthia Hollandsworth, Kathleen Tinkel, Mark Solsburg, Sumner Stone and Robin Williams.

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TECH
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continued from page 51

joint development of solutions for integrating desktop to high-end color products. Linotype-Hell will build an XTension to QuarkXPress to provide seamless integration between QuarkXPress page layout software and Linotype-Hell's ChromaCom family of high-end image processing systems.

Frame Relay

AT&T has announced a major breakthrough in data transmission technology that can move information nearly 30 times faster than current methods. Known as frame relay, the technology will reduce the time it takes to move graphics, images and text between two locations. At a demonstration, a medical image of a human brain was transferred in less than one second from Atlanta to New York City. With current technology, the time to transfer can usually take more than an hour.

The Future is Color

According to Eastman Kodak, within a decade, businesses will be producing color documents as easily as they produce black & white documents today. The move to color output is a result of better technology. Advances in computer technology, such as faster processing speeds and higher-quality color monitors and software, will make it easier to include color in desktop published documents and the quality of digital color electrophotographic technology will rival that of traditional offset printing and photography methods. Kodak's Photo CD will make vast libraries of color images available for integration into documents and the cost per impression of color copying and printing technology will eventually approach that of black & white processes.

Barry Zuber is a consultant and computer instructor for the Electronic Publishing & Design Center, Scotia, NY. He is also principal of Egeland Wood & Zuber Inc., a graphic design and advertising agency.

Multimedia Moves Forward

New ventures make it possible for designers to explore this new technology

by Pauline Ores

I can hardly wait to see the nebulous term "multimedia" go the way of "groovy" and "far out." The buzzword for the '90s, multimedia simply refers to communications comprised of a combination of two or more types of media, including text, sound, animation and/or video. Given that definition, a musical greeting card could practically qualify as multimedia, but these days the term often implies some type of computer driven media.

All of this jargon emphasizes the medium rather than the message. It seems to imply that the printed word is inferior to a multimedia presentation. It's almost as if the Rosetta Stone or the Declaration of Independence aren't quite as interesting as an interactive videodisc about dental hygiene.

To date there has been a lot of hype about multimedia and how it will affect us, but very little information pertaining to the functioning product. We've been expecting this multimedia revolution for some time now, and although we haven't seen any battles there seems to be quite a few dead companies alongside the road. However, in the next few years we will see an explosion of products that should make it feasible to easily create and distribute multimedia communications.

QuickTime: Apple's New Standard Format Product

The first and most exciting product is not actually sold; it's being given away. It's Apple Computer's QuickTime, a new sys-

tem software "extension" as well as a standard format for recording and playing moving images (video) and sound. What does this mean? QuickTime initially enables all of the existing high-end Macintosh computers to display video and sound. (Apple has announced that it will provide a QuickTime solution for slower computers such as the Mac SE and Mac Classic at a later date.) Why is that news? Until now users have always needed special hardware to display video on their computer screen. Now you can create a multimedia presentation, whether it's a computer driven advertisement bundled with some software, a tutorial on CPR from the Red Cross or a new form of music video featuring an interactive game about New Kids on the Block, and distribute it knowing it can run on several million computers.

Multimedia's Slow Growth

To really appreciate the importance of these developments it's vital to know a little about what has stood in the way of the long rumored impending multimedia explosion. Three problems have slowed the industry in the past decade: the high cost of creating of multimedia products, the lack of uniform standards and the high cost of using viewing stations.

The skills, tools, and time required to produce a multimedia production have always been considerable. In addition to producing linear text you have to record

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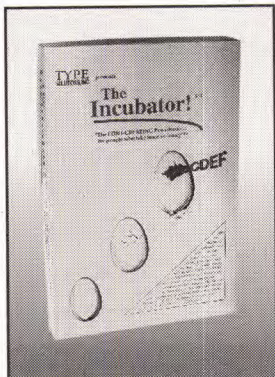
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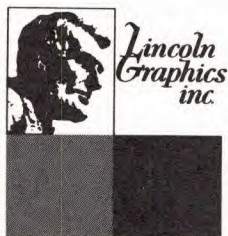
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As a result, we have established a business relationship with the companies listed to the right of this column. Purchasing fonts and type imaging equipment from any of these companies assures authenticity of ITC typefaces & optimal quality design representation.

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and edit sound, video and/or produce an animation. All of the above require the skills of one multi-talented person or a team of talented people. In addition, the recording and editing tools for this type of media have previously been costly. Video editing suites rent for hundreds of dollars an hour and you can spend weeks in edit. Interactive production is even exponentially more complicated, and therefore more expensive, as you need to create material for every possible response and pathway the user might select.

Problematic Display Systems

Fine, you say, no problem. I'll just budget for all of these expenses and pass the costs along to my client or the final consumer. Well, that can be a very expensive proposition for a small audience or a reasonably priced one for a very large audience. And there's the rub: until now, due to the limitations of multimedia tools, the final result of all of this elaborate creative effort could only be displayed on one type of computer and, what's more, not any ordinary type of computer. The customer's unit would require a certain kind of video card, graphics display card, monitor, and possibly even a certain brand of videodisc player. These types of configurations are expensive. And chances are that consumers who 1) have the right configuration and 2) are longing to purchase your interactive work on "The Chemical Composition of Paint Pigments of the Bauhaus School" might be limited. In fact, most often commissioned interactive projects require the producer to specify as well as assemble the display systems needed. So without a large market to fund the enormous expense involved the multimedia market has gone nowhere.

For the first time, by coming out of the gate ready to display audio and/or video on several million existing computers without requiring any special hardware, QuickTime makes it possible to reach a large-scale audience. It's a big step in the right direction, but you shouldn't attempt to judge this technology by what you see right now. When PageMaker 1.0 came out in 1985, lots of people laughed at the idea that desktop publishing would amount to anything more than a toy. Now they're scrambling to become desktop publishers themselves. A basic QuickTime video display is more like a Post-it note in terms of size—and is less than perfect in terms of quality and display speed—but it doesn't require special hardware.

The reason QuickTime can use some help is that playing any video or animation on screen requires moving around huge amounts of data. That amount of data not only hinders display but also creates another concern for computer based video presentations: storage. The solution for that is to compress the data and uncompress it for display. However, if every vendor implemented their own

compression scheme you wouldn't have much of a standard. QuickTime offers three compression schemes for photos, animation, and video. Compression and decompression is definitely something that can be accelerated when you rely on hardware rather than software alone. Apple realizes that the QuickTime software only solution is merely a starting point and fully expects software and hardware vendors to improve upon their initial efforts.

New Tools and Software

As of June 1990, when QuickTime was announced, there were many third party companies who announced related audio/video software and hardware peripherals. SuperMac announced they were working on Video Spigot, a low cost video capture and playback card, and a Macintosh based video editing software, Premier, since sold to Adobe. These products and a host of others will offer designers a new market of affordable media integration tools. Also, since QuickTime includes standards that software companies can use when implementing user interfaces, it will be easy to use. You can think of it as an upgrade to your basic cut, copy and paste. Since the same controls will appear in every application, users only have to learn how to use it once.

In the coming years designers can consider creating communications that contain audio, animation, and video without having to spend a small fortune. A disc based version of an annual report could contain a video clip of the CEO explaining this year's bottom line. A client could send back a layout with voice annotation, spelling out what they did and didn't like. Children studying plants could see flowers grow rather than only looking at static images.

Two Giants Join Forces

An instantaneous potential market of several million users is a good start but in order for multimedia to really take off, content creators need to be able to reach an even larger market. That means not having to create two versions of your product with two completely different sets of tools in order to run on both Apple and IBM platforms. Toward that end Apple and IBM have committed the previously unthinkable: they formed two new joint ventures, Taligent and Kalieda. Taligent is focused on new operating system software, and Kalieda focuses on creating multimedia standards and tools, all of which will work on both Apple and IBM computers. To launch the venture, Apple has licensed, at no cost, their QuickTime technology to Kalieda. No one knows if these two companies can pull it off. But if they can, it will mean that multimedia will really become an integral part of all communications, not just an overused, misunderstood word.

Pauline Ores is the publisher/editor of Desktop Communications and PC Publishing & Presentations.

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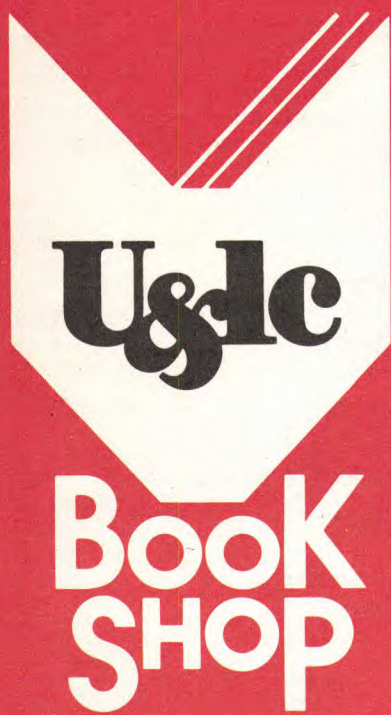
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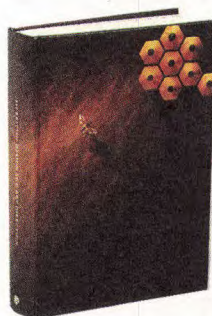
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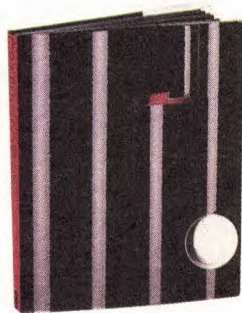
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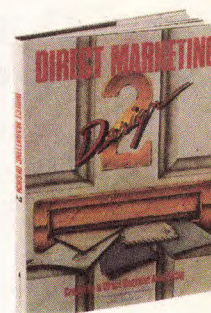
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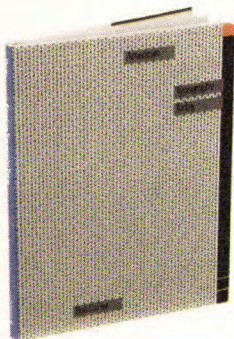
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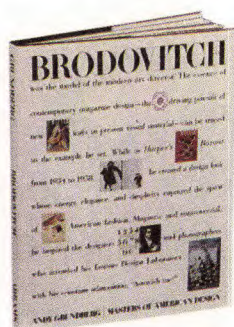
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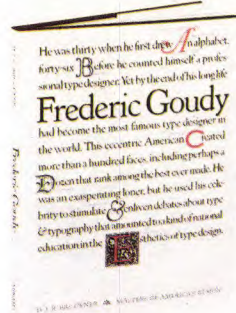
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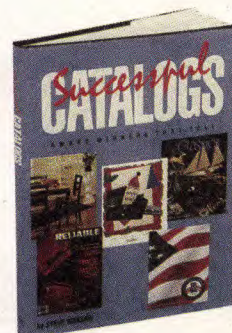
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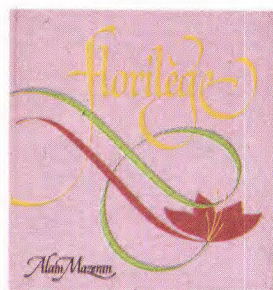
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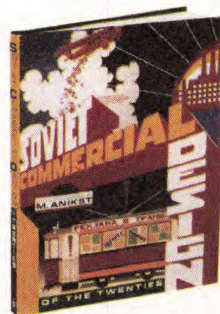
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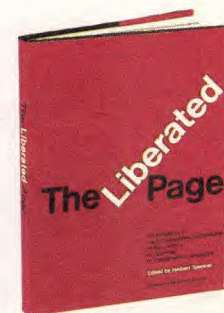
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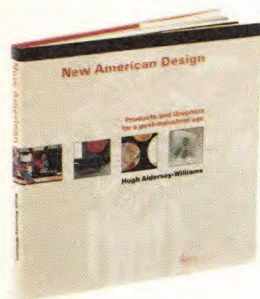
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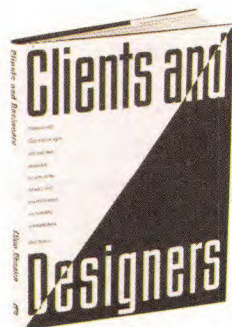
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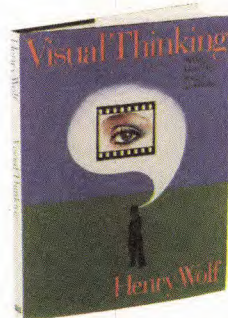
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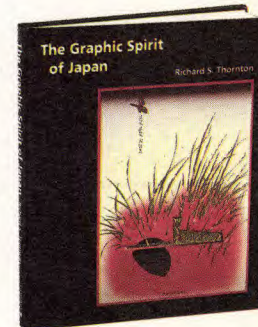
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





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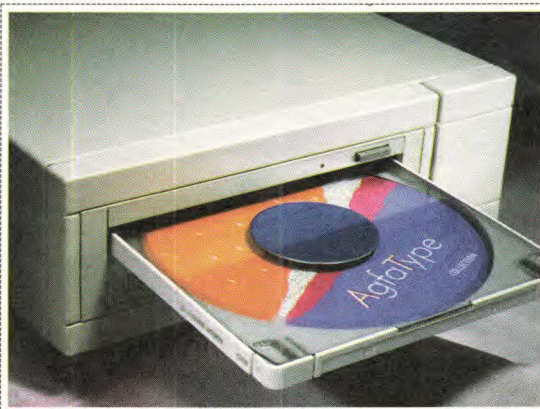
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